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The Rime in Shiller's poems

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# THE RIME IN SCHILLER'S POEMS

BY

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I HEREBY RECOMMEND THAT THE THESIS PREPARED UNDER MY SUPERVISION BY

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## PREFACE

As a basis for my investigation of the rime in Schiller's poems, I have used Goedeke's Historisch=kritische Ausgabe of 1871. In this edition Schiller's "Jugendversuche" are arranged chronologically in the first volume. Volume eleven contains a similar arrangement of all poems from 1794 to 1805, while the intervening volumes contain, though scattered, the poems written during the time generally designated as the second period.

Goedeke gives a complete text of all authentic poems with all variant readings, so that by means of these practically all previous editions can be entirely reconstructed.

It seems advisable for my purpose to retain the generally adopted plan of recognizing three periods in the poet's works (see page 12. His works and his life during these respective periods are so very closely knit together, that each period is an integral unit in itself. For this reason, it is not wise to shift the lines of demarkation between the periods, even though it might be more convenient to do so in the present study.

By actual count we find that Schiller used 2305 rimes in the first period. The poems in which these occur are contained in Goedeke, volumes I,II,III, and IV to page 20.

The poems of the second period comprise 2120 rimes. These poems we find in Goedeke, volume IV, page 21 to volume XI, page 96.

The poems of the third period, found in Goedeke, volume XI, page 97 to the end of volume XV, contain 2277 rimes.

In the citation of impure rimes, reference is made to the text in each case as follows: I,48, equals volume I page 48, in like manner VI,54.

By means of these divisions we can easily group together all impure rimes belonging to each period, since we have definitely determined the volumes and pages constituting the limits of each period. Then, since each period represents a certain number of rimes actually used, a comparison showing the decrease in the number of imperfect rimes from one period to another is readily made.

It would be presumptuous for me to claim that my list of rime imperfections is absolutely exhaustive. But I do claim to have covered the ground carefully and noted every instance that came to my attention, except the ä:e rime, which phonetically approaches perfection, also in the "Schriftsprache". Though this type is discussed and many cases of its occurrance quoted in a later chapter, no complete list of all cases is given.

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# INTRODUCTION

When Schiller first began to write poetry, his theoretical knowledge of versification was extremely limited. Even as late as 1795 he writes to Humboldt[1]: "Ich bin der roheste Amoiriker im Versbau, denn auszer Moritz' kleiner Schrift über Prosodie erinnere ich mich auch gar nichts, selbst nicht auf Schulen darüber gelesen zu haben". As it appears, the only influence this essay had on Schiller, was to strengthen his preference for the rime, and we dare say it was fortunate that he was left to follow his innate feeling for rythm, which remained unspoiled by the teachings of ancient Metrics.

We shall judge more kindly as well as more intelligently, the imperfections of his "Jugendversuche", at least, when we recall conditions in general and his own immediate surroundings in particular.

The fifteenth and sixteenth century presents great confusion in the field of German metrics. Verses were commonly written only by means

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1. Briefwechsel zwischen Schiller u. Humboldt, Stuttgart 1892, S. 202.

of counting syllables, regardless of any other regulations.

Martin Opitz put an end to the existing confusion by establishing definite rules for versification in his Buch von der deutschen Poeterey, 1624. This marks the birth of a new period in German poetry. Instead of the counting of syllables he introduced the versification according to accent and stress.

What concerns us, however, here chiefly, is the early conception of the nature of the rime and its development before Schiller's time.

Rudolf Hildebrand[1] maintains, that, to secure a perfect rime not only similarity in the riming syllables is essential, but also dissimilarity, i.e., similarity in the stressed and rimed vowels, but dissimilarity in the consonants preceding the rime vowel. He furthermore insists that the beauty of the rime grows in proportion as this dissimilarity increases.

He tests his own statement in the following manner: Which rime do you prefer? Kreis - Greis or Gleis - Greis. He says the answer is always in favor of the latter, simply because the difference preceding the rime vowel is greater in Gleis - Greis than it is in Kreis - Greis. The same thing will be increasingly apparent in rimes like: tragen - ragen, bringen - dringen, Kranz - Glanz, blau - grau, Stein - Rhein, etc. Thus we see that the true artistic beauty of the rime developes out of concord and discord.

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1. Beiträge zum deutschen Unterricht, Leipzig 1897, S.172 ff.

Opitz well understood this essential and expressed it as follows (Poeterey chapter 7):

"Ueber disz, die letzte Sylbe in den männlichen und letzten zwo in den weiblichen Reimen sollen nicht in allen Buchstaben gleich sein, als in einem weiblichen Reim:

Wir sollen Fremdlingen gar billig Ehr erzeigen,

Und so viel möglich ist, ein willig Hertze zeigen".

Schottelius[1] gives expression to the same thought: "Die Reimung besteht eigentlich nur recht darin, wenn der Reimlaut vornan (vor sich) die Mitlautern verändert. Also wenn man sagt: Land, Hand, Band, Brand, etc."

August Buchner, a friend of Opitz, agrees to the same idea in his Anleitung zur Deutschen Poeterey.[2]

Independently of Opitz, Christian Weise[3] establishes the same principle: "Vor eins sieht man zwar auf die Syllben, die einen gleichen Ton von sich geben, doch der erste Buchstabe vor der Syllbe musz anders sein".

From these references we see that the real essentials of the rime were fully understood during the seventeenth century, though the early eighteenth century marks a decadence of this clear conception.

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1. Ausführliche Arbeit von der Teutschen Hauptsprache, Braunschweig, 1663, S.360.

2. Wittenberg, 1665, S.158.

3. Curiose Gedanken von Deutschen Versen, Leipzig, 1693.

J. G. Neukirch[1] (just on hundred years after the publishing of Opitz' Poeterey), has either forgotten to express or does not know that the disagreement of the consonants preceding the riming syllables is an essential to good rime; for he speaks "von den letzten Sylben, welche auf einen gleichen Klang oder Reim ausgehen".

Breitinger[2] does not consider it necessary to give a definition of the rime, but simply takes that for granted.

Gottsched[3] speaks of the rime only as a "Gleichlaut der letzten Sylben in zwoen Zeilen"; similarly in his Wörterbuch der Wissenschaften und freien Künste,[4] the definition of rime is given as "der übereinstimmende Klang der letzten Sylbe in verschiedenen Zeilen eines Gedichtes".

We might continue with similar definitions, but this is sufficient to show the tendency of the eighteenth century. It is however only fair to say that the opinion of writers on this point continues to waver even up to the present time between the clear expression of Opitz and the entire non committal of Neukirch.

The fact that Opitz, in spite of his clear statements on the rime, as expressed in his Buch von der deutschen Poeterey, makes use of rimes

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1. Anfangsgründe zur reinen teutschen Poesie, Halle 1724, S.27.

2. Critische Lichtkunst, Zürich 1740, S.460.

3. Versuch einer critischen Lichtkunst, 4. Auflage, Leipzig 1751, S.75.

4. Leipzig 1760.

like: Poeten - von nöthen, erhört - lehrt, Freude - Beide, geneiget - gezeuget, für - dir, etc.,[1] brings us to another important phase of the rime, viz. the pronunciation.

If Opitz used the above rimes we may at once conclude that to him e:ö, ei:eu, ü:i were phonetic equivalents, as they were with Saxons and Silesians generally. Then Opitz did only the natural thing, and according to his conception wrote the above as perfect rimes.

The same is true of the best German poets. A little incident occurring between Schiller and Bürger in 1791 is quite indicative of the general conception of the rime at this time. When Schiller in his essay: "über Bürgers Gedichte" criticised among others the rime blühn - schön as impure, Bürger answered:[2] "der Reim ist freilich nicht ganz rein, aber nicht unreiner als die Reime in i und ü, in ei und eu, die sich unsere correctesten Dichter gestatten," etc. Bürger might further have objected to this criticism on the ground that Schiller took no notice of the rimes: Lied - Gemüth, schön - gesehn, which occur in the very same poem not far from the rime blühn - schön. Schiller evidently did not see these imperfections which to him were phonetically pure rimes.

Also Goethe, when he used the rime röther - spüther, thought and spoke these umlauts as phonetic equivalents .

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1. Gedichte, Danzig 1641.
2. Bürgers Werke von Bohtz, Göttingen 1835, S.134.

When we find that many German poets use these and similar rimes, the reason is not because they immitate their predecessors, but because these rimes are due to the natural pronunciation of the poets. We must therefore judge with moderation the rime imperfections of the young poets.

As we have seen, the traditional forms had been abandoned entirely and the forms introduced by Opitz had been developed to a certain perfection, especially during Gellert's time. Goethe also employed these same forms during his earliest period, but with the beginning of the "Storm and Stress"period he broke away from them, as his socalled 'free rythms' (Wanderers Sturmlied etc.) show.

Because Schiller posessed a fine instinct for metrical form even from his early youth, he was not especially impressed by the clamor arising from the Stürmer and Dränger for freedom from form, but preferred to use and develope the old rimed and rythmical verse. When other poets hesitated to use the rime because it lacked dignity, Schiller showed preference for it and saught to elevate its dignity.

When Herder at a later period ridiculed the use of the rime, Schiller quickly declared himself in its favor,[1] thereby giving expression to

1. Schiller writes to Goethe, June 18,1798 (Briefwechsel zwischen Schiller und Goethe, 3.Ausgabe, Stuttgart 1870, B.I, S.146), 'Seine (Herders) unversöhnliche Feindschaft gegen den Rein ist mir auch viel zu weit getrieben, und was er dagegen aufbringt, halte ich bei weitem nicht bedeutend genug. Der Ursprung des Reimes mag noch so gemein und unpoetisch sein;

his lifelong attitude toward the rime. We must however not infer from this general attitude, that Schiller's rimes became gradually faultless; for, aside from his dialectic rimes, we shall find many impurities - impurities of which also many other poets are guilty.

If he rimes accented syllables with the unaccented, he takes but the same liberty which Cramer, Gleim, Herder, Klopstock, Wieland, and others accorded to themselves also. In fact we find that the riming of accented with unaccented syllables goes back as far as the Old High German period.

If Schiller replaces the rime by assonance, or even dispenses with the agreement of the vowels entirely, we shall find that this was done by Cramer, Schubart and Goethe before him.

It is true that Schiller's early rimes contain many imperfections, yet these may be accounted for, in part, by his inexperience as a beginner; in part, by the unsettling tendency of the Storm and Stress period, which he could not escape entirely. But we shall see by careful investigation, that the great majority of Schiller's rime imperfections arise from his Swabian pronunciation[1].

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man musz sich an den Eindruck halten, den er macht, und dieser läszt sich durch kein Raisonnement wegdisputieren'.

1. "Schiller ist besonders in seiner Jugendzeit reich an dialektischen und unreinen Reimen. Konsonanten und Vokale hat er gleich wenig beachtet, er reimt Sarge:Marke, Rosen:gegossen, Küsse:süsse, und natürlich

This is true at least for his early years, before education and other re-casting influences form the North could reasonably be expected to affect his native pronunciation. Moreover it is claimed by careful observers, that even the best education will overcome only slowly the dialectical coloring of the speech of the South German.

While the imperfections in regard to rime in Schiller's early poems are thereby in no way mitigated, it is essential to bear in mind the causes from which they arise. We are inclined to judge the poet's early attempts from the standpoint of his highest poetic achievements, losing sight of the fact, that he was then a mere beginner.

Following Koerner, most of the editors of Schiller's works group his poems, as his works in general, in three periods:

The first, usually known as the storm and stress period, embraces the years 1775 - 1785.

The second period, 1785 - 1795, does not abound so much in poetry as in philosophic and historic writings.

In the third period, 1795 - 1805, it was his highest ambition, in common with Goethe, to express the German "Geistes= und Gemüthsleben" in the most perfect forms of classic beauty.

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noch anstossender als Goethe gerundete auf nichtgerundete Vokale". (J. Minor- in Handbuch Neuhochdeutscher Metrik, 2. Auflage, Strassburg 1893, S. 398.

## I. VOWELS RIMING WITH VOWELS.

Before entering upon the discussion of pure-vowel rimes in particular, it will be helpful and clarifying to make some general statements with regard to vowel quantity.

No fixed and fast rule, which will hold for vowel quantity under all circumstances, regardless of other considerations, can be given. The quantity of a vowel may depend upon its position in the word, or upon the position of the word in the sentence. (Sievers)

Since the latter half of the fifteenth century, a marked tendency toward lengthening the vowel in a stressed syllable is apparent in the Swabian dialect. Kauffmann indicates this in the following manner:

MHG. short a becomes long, as:

hāl, hāl from MHG. bal in Widerball;

prāch from MHG. praht, pracht, (Km.[1] p.43).

Short e becomes long ē, as:

bēr from OHG. beri, beere, Eng. berry;

wēst from OHG. wehsit, wächst (Km. p.53).

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1. Kauffmann, Fr. - Geschichte der schwaebischen Mundart im Mittelalter und in der Neuzeit. Strassburg, 1890.

Short i becomes long ī, as:

bīr from MHG.bir, Birne;

kīs[1] from MHG.kirse, Kirsche (Km.p64).

Short o becomes long ō, as:

fōl from MHG.vol, voll;

dōchtr from MHG.tochter (Km.p.70).

Short u becomes long ū, as:

dūr from Upper Ger.and MHG.dur, durch;

sūts from MHG.schurz, Schürze (Km.p.74).

From the above examples we must however not conclude that all short vowels in the MHG. have been lengthened in the Swabian. Though even here Kauffmann maintains that the original quantity of the vowel was not strictly preserved, but that it suffered a slight lengthening, (er "ist um ein minimum gelängt worden zur halbkürze").

In spite of the uncertainty as regards vowel quantity, he ventures the following general rule: "Jeder mhd. ictusvocal hat sich in pausastellung zu überlangem vocal entwickelt". It is interesting to notice that within Swabia itself vowel quantity varies with different localities. This is apparent from the predominance of long vowels in the east and short vowels in the South.

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1. s has the value of sch.

1. Short ă in rime with long ā.

Stralet - wallet I,28; stralet had a long root vowel through all the older dialects and wallet a short one. The a in wallet was probably pronounced long by Schiller according to the Swabian tendency, discussed at the beginning of this chapter.

In the neighborhood of nasals, MHG. short a becomes long a nasalized, as: Swabian nãme[1] (MHG. name, namme) Ger. Namen; lãm (MHG. lam) Eng. lame; kãm for Kamm, Eng. comb (Km.p.43).

This fact will account for many of Schiller's short a:long a rimes, since nahm - an I,48 becomes - ãn; man - Kahn I,206 becomes mãn -; Zahn - an I,207,208 becomes -ãn. In Kamen - schwamen I, 218, even the orthography indicates that Schiller pronounced schwammen with long root vowel. This case is analagous to kãm for Kamm, quoted above. In the following instance, Schaam - schwamm I,249. the poet undoubtedly pronounced the root vowel of schwamm long, though he conformed to the High German spelling. Zusammen - Namen I,228, a in zusammen, being the stressvowel, was surely drawn out. Mann - gethan I,261.354, is really equivalent to mãn, ãn. In the rime Fahrt - erstarrt I,266, the probabilities are that both of these words were spoken short, since the a in erstarrt is short by position, and the a in Fahrt, though long by the presence of the "dehnungs h," is short in

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1. ~ is the sign of nasal quality.

MHG. and OHG. vart, O.S. fard. Talisman - Bahn I,268. So far as the vowel quantity of this rime is concerned, Talisman becomes Talismān and agrees with Bahn. Sklaven - Waffen I,278,281. In this combination we are lead to believe that Schiller merely employed the modern spelling of Waffen, but pronounced the a long, as it is found in the earlier dialects; MHG. wāfen, OHG. waffên or wāfen, Goth. wēpna. Bahn - an I,246; IV,2 becomes Bahn - ān.

During the second period we again meet with a number of cases where short a becomes long a nasalized:- Talisman - gethan IV,24; Menschenwahn - an IV,26; Dornenbahn - an IV,28; Sternenbahn - voran IV,51; namen - zusammen IV,181; an - aufgethan VI,22,52,357; an - Bahn VI,25,376,392; XI,5; kam - schwamm VI,268; an - Lebensbahn VI,277; Bahn - heran VI,370; Bahn - hinan VI, 6; Mann - gethan XI,12,17; nahm - an XI,16; Grab - ab XI,18. Since ab is short, and Grab may be either short or long (Muret-Sanders), it is difficult to determine how Schiller pronounced this rime. The MHG. grap and OHG. grab uphold the short ă, making a perfect rime in that case without any lengthening. The alternative is to accent Grab with long ā as the Swabian form, and then to lengthen ab according to the general principle. Bahn - Ocean XI,25.

In the third period such rimes occur as follows:-

Heran - Wahn XI,225; an - Bahn XI,248,277; wach - sprach XI,262, wach was undoubtedly lengthened, as customary, to agree with sprach, though the vowel is not nasal. Wahn - an XI,264,289; Plan - an XI,279,297,356;

Kahn - heran, Sinnenwahn - an XI,324; an - Bahn XI,342,398; Schlafe - Waffe XI,352. As we have seen above, the a in Waffe was long in earlier dialects, and needs no further discussion here. Kann - nahn XI,370; gethan - an XI, 382,386.

The short a long a rime occurs sixteen times in the first period, twenty one times in the second and seventeen times in the third.

12 of the 16 cases in the first period

20 of the 21 cases in the second period and

15 of the 17 cases in the third period are of the short a becoming long a nasalized type. The fact that this type is found 47 times. while all other forms combined occur only 7 times, is strong evidence that the lengthening of a before nasals is more pronounced than in other combinations.

2. Short ĕ in rime with long ē.

Gebete - Wette I,193; Toilette - Gebete I.234; Welt - gefehlt IV,22; Haymarket - Poet XI,19; Bret(Brett) - vergeht XI,362.

The instances where short e rimes with long e are very rare and in themselves quite odd. It seems hardly advisable to try to explain them by the lengthening of short e in the Swabian, for it is very difficult to formulate any rule concerning the development of MHG.ë. "In den ent= sprechungen für mhd.ë (=idg.e) herrscht in den Mundarten durchaus keine

Einheitlichkeit" (Km.p.58).

The use of the English word Haymarket arrests our attention, I therefore quote the connection in which it occurs, in the poem: Pegasus in der Dienstbarkeit.

Auf einem Pferdemarkt - villeicht zu Haymarket,
Wo andre Dinge noch in Waare sich verwandeln,
Bracht' einst ein hungriger Poet
Der Musen Rosz, es zu verhandeln.

Viehoff[1] makes the following comment on these lines: "Hay=market, ein Flecken in England, ist gut gewählt, da dort noch 'andre Dinge' edler Art, nämlich Weiber, sich in Waare verwandeln. Nach einem uralten Recht darf dort jeder sein Weib, wenn es die eheliche Treue verletzte, an einem Strick zum Markt führen und zum Verkauf aussetzen". The word Haymarket is borrowed from the English, and it is quite evident that Schiller had no adequate pronunciation of the word. For if he had, it would have seemed quite impossible for him to attempt a rime between Haymarket and Poet. He doubtless pronounced the word according to the French, which places the accent on the final syllable, thereby making the rime between Haymarkét and Poét perfect in accent, though not in vowel quantity.

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1. Schillers Gedichte erklärt und erläutert, Heinrich Viehoff, 7. Auflage, Stuttgart, 1895, Band II, Seite 19.

3. Short ĭ in rime with long ī (ie).

During the first period: Gewinnst - Dienst I,193; hin - einzuziehn I,207; Lichteskoenigin - ziehn I,219; entziffert - geliefert I, 270; risz - stiesz - hiesz I, 300; mit - versieht I,306; lief-begriff I, 340; entgegenfliehn - hin III,167; geniessen - missen III,168; Sanherib - trieb III,173; lieszt - ist III,174; bist - siehst IV,11.

Second period: ihn - dahin IV,26; VI,273; Berlin - Schlaefer-inn VI,29; nachzukriechen - entwichen VI,32; entrissen - einzuschlieszen VI,389; verhiesz - entrisz VI,396.

Third period: rief - Felsenriff XI,224; hin - ihn XI,233,346; ist - sprieszt XI,235; hin - fliehn XI,351; Gewinst - Dienst XI,385.

As we have seen,[1] it is a Swabian tendency to lengthen short vowels under stress. This fact appears also from Schiller's own orthography in the following words, which are always pronounced short and spelled accordingly, while with his spelling they could have been long only. They are: gieng - hieng I,309; Umfieng - hieng I,310.

Now this added evidence for general lengthening would not be so convincing, if he had employed the spelling for the sake of the rime. Since however both words in the rime are short in High German, he could have had no other reason for this spelling, than his natural pronunciation. For this reason, then, he rimes words like: risz - stiesz, hin - fliehn, etc.

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1. See page 13 ff.

The short i long i rime occurs twelve times in the first period, and six times in each of the other two, showing a steady decrease throughout, when we bear in mind the fact that fewer rimes were written during the second period than either of the other two.

4. Short ŏ in rime with long ō.

First period: Zofen - hoffen I,192; Gott - droht I,244; Morgenroth - Gott I,218; Gott - Fluegelbot I,256; grosz - Kosz I,351.

Second period: flosz - los IV,25; Kosz - riesengrosz VI,353, 355; Geschosz - bewegungslos VI,356; genossen - stoszen VI,359; Sohn - davon VI,389; Gott - Gebot XI,4.

Third period: hoch - doch XI,213; los - Geschosz XI,277; Kosz - blosz XI,280; Gott - Machtgebot XI,297.299; Sohn - davon XI,326; Hellespont - wohnt XI,338; los - gosz XI,361; flosz - Schoosz XI,381; Gebot - Sonnengott XI,388.

If we bear in mind that the vowel o, under stress, is the one lengthened, then all but two of the above rimes are accounted for; these are Hellespont - wohnt and Gebot - Sonnengott. The irregularity here consists in the fact that the syllables -pont and -gott, which should be lengthened, are not under primary stress.

The fact that Schiller uses the short o long o rime with

increasing frequency and twice as often in the third period as in the first, though only 22 times in all, indicates that he did not especially try to avoid it, although it never became frequent with him.

5. Short ŭ in rime with long ū.

First period: Bekrönten - Kutten I,394; wohlgemut - Schutt I,269. There is only one case of short ü in rime with long ü, Küssen - büszen I,246.

Second period: Flusz - Fusz VI,9; Ueberflusze - Grusze VI,2; Verflossen - Groszen VI,266; Flucht - sucht(suchen)VI,404.

Third period: Bibelbuch - Spruch XI,218; sucht(suchen) - Frucht XI,242; Fusz - musz XI,245; herum - Heiligtum XI,263; Heiligtum - um XI,279; Fusz - Flusz XI,381.

In the above rimes, the principle of lengthening a short vowel under stress, has played an important part, for several of the forms can be explained in that way only. Kutten, Kuessen, Spruch, um, herum, Frucht are short and must have been lengthened according to the Swabian custom. In fact Kauffmann (p.74) gives Frucht (Lat.fructus) as one of the examples upholding the theory of vowel lengthening.

As is apparent from the above list, the short u long u type is not very largely represented in Schiller's poems.

6. e in rime with i.

First period: mir - daher I,218; Gesinnungen - Ihn I,292. This is one of the instances where an inflected polysyllabic is rimed with a monosyllabic. The polysyllabic naturally does not lay primary stress on the inflectional ending, but on the stem. Thus it becomes necessary to rime the inflected syllable under secondary stress with the monosyllabic under primary stress. This type of rimes dates back as far as Otfried, where we find syllables under secondary stress rimed with those under either primary or secondary stress. Many[1] poets since then, including Schiller, have employed this same rime-scheme.

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1. So wird man namentlich bei J.A.Cramer, Gleim, Götz und Herder in vielen Gedichten neben Reimen wie sterbliché : éh; Hérr : zärtlichér allgewaltigér : hiehér; dénn : zufriedenén wohl noch öfter Gebände finden wie kletterté : flüchtigé; fertigér : ähnlichér; traurigén : fröhlichén ; Diogenés : wenigés ; Grazién : Götterchén. Auch Uz ("An Chloen" im 1.B. der Oden), Klopstock (in den geistlichen Liedern 7,36), Chr.F.Weisse (kl.lyr. Gedichte 3,27;31), J.G.Jacobi (sämmtliche Werke 1,25;28;33;63;2,57), Wieland (21,239), Voss (Ausg.von 1835,S.154;210;257;287), Göckingk(Gedichte 2,187;3, 90;97), Gotter (Gedichte 1,16;18;99;103), Schiller in seinen jüngeren Jahren (1,3;31f.;3,399;402;403) u.Andere haben sich mehr oder weniger oft Reime der einen oder der anderen Art erlaubt. (August Koberstein - Grundriss der Geschichte der Deutschen Nationalliteratur. Fünfte Auflage von Bartsch, B.III, Leipzig 1872, S.249).

finden - wenden I,305; sehn - dahin I,311; Verschwender - minder, sinken - erhenken I,247; hin - sehn I,256; hin - Seufzergen I,293; verschwinden - enden I,266; Sünderin - gesehn I,298; finden - einzusenden I,300; Lingel - Bengel 1,352; Aszyrien - Königin III,174; Winke - Geschenke III,176; schwinden - enden IV,13.

Second period: Verdienst - kennst IV,181.

Third period: Göttin - Geliebten XI,342.

At this point an important Swabian peculiarity must be mentioned. It is the fact that i, e, and ö before nasals rime with each other; not only that, but what applies here especially, that i before nasals becomes e[1] nasalized. For this reason Schiller called his sister Christophine - Fene[2], and his mother writes as she speaks: ich ben[3] for ich bin.

In explanation of the rime mir - daher, we must notice that Swabian i before r in "Pausastellung" becomes iə, as in mir, wir, dir, which are really equivalent to miər, wiər, diər,(Km.p.35). By this process we see that the Swabian pronunciation of mir and daher closely approach each other.

All other rimes in this group are of the en-in type, which have been explained with regard to vowel quality. The tendency with regard to vowel quantity has been sufficiently established.

It is quite striking that Schiller uses this rime fifteen times in the first period, but only once in the second and once in the third.

1. Kauffman p.63. 2. Minor p.398. 3. Goedeke I,383.

This seems to indicate that he early became aware of its imperfection, and abandoned it; because it must have been especially objectionable to the North German who makes a clear distinction between in and en.

7. o in rime with u.

nun - Lohn I,130; Monde - Elisiumssekunde I,225; dumm - Diplom I,243; Monde - Bunde I,181; Monde - Honigmunde I, 188; nun - Orgel=ton I,217; Strom - Elisium I,255; nun - Eisenthron I,257; Blume - Glanz=fantome I,259; brummen - durchkommen I,270; umsonst - Brunst I,273; Mond - Erdenrund, Willkomm . herum I,358; bekommt - unangebrummt III,172.

The o:u rime seems to be about as common and as generally used by Swabian poets as the i:e:ö[1] rimes. Its use is justified by the following facts: Before nasals the Swabian u drops to o[2] and becomes nasal. There are many proofs of this difference between the Swabian and the High German. For example: gefonden, bronnen, gonst, komer, kontschaft, kromm[3], etc. These and other forms occur frequently, and are traced back to early writings.

All of the fourteen occurrances are found in Schiller's "Jugend=versuche" and are of the o:u+nasal becomes o:o nasal type. But general as this type was, and had been, Schiller must have recognized it as purely Swabian, for he abandoned it entirely after the first period.

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1. Minor p.398. 2. Kauffmann p.74. 3. Zimmerische Chronik (Km.p.75).

## II. PURE VOWELS RIMING WITH UMLAUTS

Hildebrand[1] (p.358) gives an account of the pronunciation of umlauts in Saxony, which is of particular importance at this point of our investigation, since the chief northern influence on Schiller came from Saxony. He says: " Die Sprache der Gebildeten hatte kein wirkliches ö, ü, eu, sondern e, i, ei, oder ai dafuer. Die deutsche Treue ward mit zwei ei gesprochen, ebenso der Freibeuter, die höchste Schönheit mit zwei e, Gottes Güte mit o und i, u.s.w. Und nicht nur die kleinen Buerger etwa sprachen so, sondern ebensogut die gebildeten Kaufleute, Buchhaendler u.s.w., ja der Prediger auf der Kanzel, die Professoren auf dem Katheder, die Lehrer in der Schule".

Hildebrand well remembers a lecture on Goethe's Goetz, in which the speaker was well aware of the quick succession of the two ös, but was unable to pronounce them, for he said: Goethes Getz.

Although Opitz in his "Poeterei" gives some definite rules regarding pure rime, even he surprises us with the following combinations: hoeren - verkehren, fuer - dir, Poeten - von noethen, Freude - Leide,

1. Beitraege zum deut. Unterricht, Leipzig, 1897.

and many similar words; showing that to him they were phonetically pure.

Now the question arises, were Schiller and Goethe exceptions to this generally prevalent pronunciation? They were not. How could they have been ? This is sufficiently apparent from their rimes: ö:e, ö; ä, eu;ei, ü ;i and many others. The people of Weimar speaking of their great poet called him Gehde.

Now in continuing the study of the various combinations, we have:

1. ä in rime with e.

There really seems to be no need for calling attention to this rime. Modern German, as ordinarily spoken, would make no distinction in the pronunciation of the riming words in this chapter, although if each vowel were taken by itself alone, a distinction would easily be made between the ä and e.

Even in the fifteenth century we meet with rimes like, her - waer, beger - waer, laer - her, indicating that ä and e must have been pronounced alike, or at least, as closely approaching each other.

a) short ä : short e rimes:

Denken - ertraenken I,123; Bette - Staedte I,299; himmel= waerts - Herz I,48.128; laeszt - fest I,178; Wetter - Vaetter I,179; attention must be called to the form Vaetter. From Goedeke's text we should conclude at once, that it is a corruption for Vetter, creating an imperfection where none was necessary. This opinion must, however, be modified.

when we see that three texts[1] agree on the form Vaeter. If Schiller meant Väter, as it seems he did, he was for some reason misled to the use of tt, possibly to make the agreement with Wetter more apparent. In that case it is a rime of short e with long ä. schwaermt - lermt I,186. The spelling lermt[2] is incorrect according to our commonly accepted orthography. The Swabian spelling according to sound, would easily interchange ä and e, since these vowels are constantly rimed in this chapter. Blumenschwelle - Baelle I,187; Kraenze - Lenze I,237; Traenk - denk I,245. To show the setting of these words, will be sufficient justification for the rime:

Galoppiren auf dem Springer,
Beiten ihn zur Traenk,
Nennen sich gar hohe Saenger
Barden ein'ge, denk !
(Die Rache der Musen)

schaeze - setze I,290; Veste - Pallaeste I,295; Welt - faellt; blaettert - geklettert I,359; sterben - entfaerben XI,202; lebt - graebt XI,212,212; erdenken - Schraenken XI,214; raechen - sprechen XI,230.

b) Long ä long ē rimes:

Weere - Sphaere I,30; geht - ersteht I,47; Schlaegen - entgegen I,48; Ehre - waere I,51; verweht - ausgesaet I,179;

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1. Hoffmann's Nachlese, Boas' Nachträge, Boas' Schillers Jugendjahre.
2. Though it was used by Luther and his cotemporaries.

spähn - drehn I,181; stehn - mähn I,208; schämen - nehmen I,213; Seele - quäle I,277; geprägt - gelegt I,252; spähn - gehn I,285; sehnen - Thränen I,288; Zäre - Cythere XI,4; Speere - Mähre XI,231.

c) Long ä : short ĕ rimes.

Väter - Klaggezetter I,130. Koerner in his 1812 edition, improves this rime by spelling Klaggezetter with one t, thereby presumably lengthening the preceding e and forming a perfect rime of the ä:e class. Heyne (Woerterbuch) perfectly justifies Koerner's supposed intention by giving the MHG. zēter, zēther, and adds the remark that zetter is of dark origin. Schiller must have pronounced the e long, though it is really short by position. The Schriftsprache recognizes only the long form with one t. Herren - währen I,276; Gefässe - Messe XI,253; Esse - Gefässe XI,296.

It appears that Schiller uses this long ä: short e combination only four times. In each of these cases the vowel e is short by position ( followed by ss, tt, rr ). By the customary lengthening of the short vowel, this combination easily passes with the preceding ones of equal vowel length. But the fact that it occurs only four times, and was rejected after 1799, shows that Schiller considered it imperfect; but failing to find better terms, he was not willing to sacrifice the sense for the rime.

2. ä in rime with i.

a) Short ä: short i rimes.

Gesängen - schwingen I,27; geringe - Gesänge I,27; beschimmert - niederdämmert I,28; blinzen - scharwänzen I,188. In the lexicons scharwänzen is spelled with e instead of ä, the ä form is perhaps one of Schiller's phonetic spellings. [illegible]. springt - hängt I,235; Springer - Sänger I,345; Hänken - hinken I,354; Drängen - einzuschlingen I,281; wimmert - aufgedämmert I,295; winkt - tränkt I,309; Sänger - Saitenschwinger I,351; springen - Gesängen I,355; klingt - hängt III,167: Finger - Sänger IV,17; hängt - zwingt IV,181.

b) Long ä : long i rime.

Träne - Miene I.186.

As we have seen (p.22) it is a Swabian tendency for i before nasals to become e nasalized. Since in every ä:i rime, the i is followed by m or n, it is safe to infer that it approaches the phonetic value of e. If that is true, then it reduces the ä:i to an ä:e rime, which has been discussed above (p.26), and dismissed as phonetically approximately pure.

Of this combination we find sixteen occurrances, all but one in the "Jugendwerke", showing that Schiller must have found it akward and offensive from the standpoint of the Schriftsprache.

3. ö in rime with e.

Here we have a number of combinations differing with regard to vowel quantity, which may be grouped in the following manner:

a) Short ŏ : short ĕ rimes.

In the first period: Götter - Erretter I,127; Hölle - Stelle I,327; Hölle - Freudenquelle I,228; Silberhörner - gerner I,244; Quelle - Hölle, Göttern - klettern I,283; schmettern - vergöttern I,342; Schlösser - Presser I,344; geklettert - vergöttert I, 359; selber - Gewölber I,245. Gewölber commonly appears as a second declension noun. Whether Schiller had any other reason for using this form, than a desire to rime it with selber, is not apparent. Vetter - Götter III,171; wekt - schrökt III,175. Why Schiller should employ this impossible spelling for schrecken is not imaginable, unless it was caused by attraction to some other similar form which is not used here. Though the rime may have seemed good to him, it might have been made perfect by merely following the regular orthography.

The second period: Götter - Retter IV,28; XI,8; gegönnt - brennt IV,29; Töchter - Geschlechter VI,371; Wetter - Götter VI,372; erhört - werth VI,379; Hölle - Stelle VI,407; Hölle - Schwelle VI,408; helfe - zwölfe XI,65.

Third period: Welle - Hölle XI,201; getrennt - vergönnt XI, 202; Kapelle - Hölle XI,218; Götter - Retter XI,241,275; Töchter-Geschlechter XI,396,402.

b) Long ō : long ē rimes.

schön - gehn I,371; Scene - Söhne I,51; Reh - Höh I,107; Seele - Höhle I,182; Höhe - Fee I,189; sehr - Verhör I,193; Flöten - Balsambeeten I,277; Systemen - strömen I,285; höher - Seher I,287; König - wenig I,307; höhnt - sehnt I,289; Höhen - stehen I,219; Zerstörer - leerer I,291; reden - vonnöthen I,228; Werth - angehört I,255; Donnerhöhe - sehe I,292; Planeten - Morgenröthen I,280,359; Wangenröthe - Tapete I,293; Schöne - Blumenscene I,308; Sehne - Angstgestöhne I,299; Gelehrten - schwörten III,173; Schwören here occurs as a weak verb, which is rarely used.

Second period: wiederkehren - stören IV,46; höher - Seher IV,50; Sarazenen - Weibersöhnen VI,5; Höhen - erstehen, Schöne - Athene VI,272; gewehrt - aufgestört VI,349; gehören - entehren VI,350,353; lösen - gewesenVI,353; Höhen - geschehen VI,360; beizustehn - erhöhn VI,368; erhören-mehren VI,377; wehn - Höhn VI,381; sehen - Höhen VI,382; Höhn - stehn VI,387; sehn - Höhn VI,393;XI,31; Höhn-See'n VI,397; Höhen - Flehen VI,415; Höhn - untergehn XI,7; Wesen - Lösen XI,15; Höhen - Lehen XI,33.

Third period: Höhen-ungeschehen XI,210; Höh - See XI,220, 343,343,351; zurückekehrt - gehört XI,222; Wasserhöhle - Seele XI,223; Rede - Oede XI,225; Herzbethörend-verzehrend XI,244; Höhen - wehen XI,293, 312; Höhn - geschehn, Flehen - Höhen XI,295; Höhn - stehn XI,307,402; Scene - Töne XI,324; ergehen - Höhen XI,334,403; erhören - Meeren XI,343;

Höhlen - beseelen XI,356; erhöret - geehret XI,385; untergehen - Himmels=höhen XI,392.

c) Long ō : short ĕ rimes.

niederströmt - überschwemmt I,47; Welt - ausgehöhlt I,269; stösst - fest I,342; besten - trösten XI,320.

d) Short ŏ : long ē rime.

edelster - göttlichster VI,27.

Minor (p.398) calls attention to the fact that Swabian poets commonly used the rime ö:e, as, Höhn - geschehn, Hölle - Stelle, etc., and Schiller was no exception, though his contemporary, of whom Goethe says: " nur ein Wieland sollte reimen", avoided it.

The short rime occurs ten times in the "Jugendwerke" and nine times after the year 1782. The long rime is somewhat more common. It is found twenty times in the "Jugendwerke" and later twenty six times. From this it would appear that Schiller saw no reason, even after he had come under the influence of the Middle German and had made considerable advancement in matters of form, why he should not use this rime. The early impressions which he received proved a lasting influence. But it must be remembered that in the Saxon and Thüringian dialects ö is commonly pronounced as an unrounded vowel. And that therefore the influence of these dialects upon Schiller

was in this instance not a corrective.

However pardonable his use of this rime may be, the long ö : short e rime is bad, as all other rimes between long and short vowels are. Schiller must have realized this, for he uses it only four times in his "Jugendwerke" and once afterwards. We must ofcourse take for granted that the general lengthening[1] was applied to all these short vowels, but even then the ö : e rime remains offensive to the ear of the cultured North German, and doubly so if the vowel quantities do not co-incide.

4. ö in rime with i.

a) Long ō : short ĭ rime.

strömen - schwimmen I,29. This rime in long ö with short i occurs just once, in the poem "Der Abend", which is among Schiller's earliest attempts in 1776.

b) Long ō : long ī rimes.

This rime occurs four times, but also only in the "Jugendwerke". Minen - Schönen I,249; Jugendschöne - Miene I, 266; Schöne - Trauermiene I,298; Seraphinen - Harfentönen I,359.

In this exceptionally small group of ö:i rimes, there does not seem to be a predominating attraction of either vowel to the other.

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1. See page 13 ff.

both seem to lose their own value, to meet on neutral grounds at e about midway between ö and i; for i before nasals becomes e nasalized[1]. Then the ö easily gives way to e[2], as in König - wenig, Höhn - sehn, Scene - Töne etc., thus making the rime pure in the dialect.

What has been said about the lengthening of short vowels (p.11ff) applies also here.

Schiller abandoned the use of the ö:i rime very early. It occurs only during the first period, five times in all. It seems awkward and inadequate.

5. ü in rime with e.

Menschen - Wünschen I,107; IV.20, is the only occurrance of the short quantity of these two vowels in rime, while the long vowels occur four times: rühmen - nehmen I,213; Scene - Bühne I,250,298; Diademen - rühmen 8,341.

It has caused much adverse comment, that Schiller should rime Menschen with Wünschen. Especially Schlegel finds it very ridiculous. The northern Germans cannot forgive Schiller for using such rimes. Yet they are justifiable in the Swabian dialect, though perhaps used somewhat freely.

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1. Page 22. 2. Page 22.

Fischer[1] gives the following forms, which seem to justify Schiller in his use: befürchten, schwäbisch beferchten.

enkünden " ankēnden.

berümen, ü like e in lēgen.

Then Schiller's Menschen - Wünschen, Scene - Bühne, rühmen - nehmen, are quite permissible, though ofcourse, judged from the present standard of German pronunciation , offensive.

This rime occurs only six times in the "Jugendwerke," which indicates that either by personal choice or by influence from without, for some reason, Schiller discontinued its use early in life.

6. ü in rime with i.

Various combinations, as regards quantity, occur under this heading, which may be grouped in the following manner:

a) Short ŭ: short ĭ rimes.

First period: Himmel - Getümmel I,27,50; Blik - zurük I,47, 49; Entzüken - Bliken - auszudrüken I,48; zugeschickt-eingedrückt I,50; Glüke - Blike I,50; Krüke - Blike I,106; Blik - zurük I,108; entzüken - Bliken I,128; Kinder - Verkünder I,185; Winden - verkünden I,186; Gifften - Ambradüften I,187; Büchse - Crucifixe I,192; wiszt - küszt I,192; ~~xxxxx~~

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1. Schwäbisches Wörterbuch, Tübingen, begun 1901.

schikt - drükt I,194; Schandenliste- Gerüste I,194; gefüllet - umgetrillet, berülpet - umgestilpet I,212: In order to emphasize a peculiarity in the last two rimes, which occur twice on the same page, I quote the entire lines:

"Manchen Kopf mit Dampf gefüllet,[1]
Manchen hast du umgetrillet,
Manchen klugen Kopf berülpet,
Manchen Magen umgestilpet."

The repetition of the same word at the beginning of each line gives a peculiar uniformity and adds force to the verse. But our attention is called in particular to the rime and setting of berülpet - umgestilpet. This rime would have been decidedly improved, if Schiller had used the correct spelling: umgestülpet. In that case the ü would have given the desired agreement. He may however have been attracted by the alternating of ü and i in the last words, therefore sacrifising the correct spelling, in order to preserve this regularity.

Ohrgebrümmel - Himmel I,213; Wonnefülle - Stille I,216; zurük - Blik I,219; richten - flüchten I,221; Perille - Gebrülle I,222. Perillus (pl.Perille) is supposed to have been the first Athenian who was punished for a crime, 560B.C., by being roasted alive, in a brazen bull.

flüchten - lichten(=to lift)I,225; umgerissen - küssen I,226;

1. The general scheme in this poem is a:a,b:b,c: d:d,e:e,f, etc.

vermisze - Küsze, erblikt - entzükt, Sterbeblik- zurük I,229; willst - erfüllst I,235; Sonnenblik - zurük I,242; aufgeschmükt - erblikt I,246; zurüke - Blike I,253; zurük - Blik I,255,265,288,291,310,354; IV,12; XI,6,55 sich - Küch I,257; Glüke - Blike I,258; gestiket - geschmüket I,277; Kinder - Sünder I,276; entzüket - zerkniket I,264; Augenblike - Brüke I,273; Augenblike - zurüke I,280; nimmer - Trümmer I,281; Brüke - erblike I,281, 284; Entzüken - Stralenbliken I,286,295,321; IV,12; abgeknikt - oflükt I,289 Getümmels - Himmels I,290; ist - küszt I,294,310; düften - vergiften I,297; Trümmer - Schimmer, verblinden - Sünden I,298; Kirchhofstille - Lustgebrülle I,299; niken - schmüken I,307; Stille - Hülle, Geklimper - Stümper I,347; Gift - Hüft I,345; entzündet - windet I,357; oflükst - niederblikst I,359; Hürst - wirst III,170 Sitzen - sprützen IV.4. This rime was written in 1785, but several years later it appears in the "Prachtausgabe" as: sitzen - spritzen; indicating that the rime imperfection had come to Schiller's notice and therefore been improved. füllt - stillt IV,8; missen - Küssen, Engel= blicke - zurücke IV,11.

Second period: Glük - Blik IV,25; entzüken - Seelenbliken IV,46; Sonnenblik - zurük IV,51; schmücken - Blicken VI.20; drücken - Blicken VI,21,404; XI,3; Stille - Hülle VI,24; Blick - zurück VI,28,263, 279,365,381,383,419; XI,6,58; drückt - angeblickt VI,30; Geistesfülle - Stille VI. 264; Geschick - zurück VI,297.357,362,366; umstrickt - entzückt

VI,269; flüchte - Gedichte VI,273; überblicken - bücken VI,349; Blicke - Tücke VI,350; Fürst - wirst VI,354; Blicken - zerstücken VI,356; blitzt - schützt VI,358; Sitzen - schützen VI,364; Glück - Geschick VI,365; ver= jüngt - schwingt, Trümmern - Zimmern VI,370; Bubenstücke - Blicke VI,373; zückt - nickt, Brüsten - fristen VI,376; Triften - Schwefeldüften, schmückt - angeblickt VI,379; enthüllt - quillt VI,387; überlisten - rüsten VI,389; Blicken - berücken, geschmückt - gestrickt VI,491; Himmel - Getümmel VI,394; Gerüchte - Angesichte, Blitzen - versprützen, finden - gründen VI,395; Mütze - Fürstensitze VI,396; Blicken - Bücken VI,399,403; XI,22; entrückt - blickt, anzukünden - findenVI,399; Sterbeblick - zurück VI,400; bringt - verjüngt VI,401; Blicke-zurücke VI,408; XI,33,34; Gerücht - Gesicht VI,418; gesticket - geschmücket XI,10; blicken - pflücken XI,11; Felsenrissen - Güssen XI,15; Hütten - Sitten XI,16; schmücken - Blicken XI,18; füllt - überschwillt XI,24; Hütte - Sitte XI,33; erschüttert - erzittert XI,34; Hülle - Wille XI,36; Triften - Lüften XI,49; Pflichten - flüchten XI,56; schirmen - stürmen XI,57; füllen - Willen XI,59; einzurichten - Früchten XI,62.

Third period: Früchte - Sonnenlichte XI,197; verjüngt - springt, verkündet - findet XI,199; entrissen - Flüssen XI,200; Glück - Blick XI,207,231,233,260,267,309; erblickt - drückt XI,218; Gebrüll - still XI,226; Hütte - Mitte XI,233; Bergesrücken - Blicken XI,240; sitzen -

Stützen XI,243; Brüste - Christe XI,253; füllen - stillen XI,254; Stille - Hülle XI,262; Willen - erfüllen XI,274,282; aufgethürmet - schirmet XI, 276; Christuskinde - Sünde XI,279; Blicken - schmücken XI,282; Sitten - Hütten XI,292,315; Klüften - Triften XI,292; gefüllt - schwillt, schmücket - blicket XI,295; gründen - binden XI,296; Himmel - Getümmel, ~~XXXXXX~~ wimmern - trümmern, flüchtet - gelichtet XI,311; gefüllt - vergilt XI,312; Schritte - Heimathhütte XI,314; bindet - gründet XI,315; Ewigblinden - zünden XI,318; Glük - Liebesblik XI,320; verschwinden - entzünden XI,324; Blicken - Rücken XI,333; Gründen - finden XI,334; Stille - Hülle XI,344; Winden - anzünden XI,345; drückt - blickt XI,349; Brücke - Augenblicke XI, XI,351,359; Spitzen - schützen XI,352; Geschwister - düster, gethürmet - schirmet XI,358; Sonnenblicke - Brücke XI,360; Geschick - zurück XI,361; Hülle - Stille, Gründe - Priesterbinde XI,369; verkünden - binden XI,370; schmückt - blickt XI,371; finden - Sünden XI,373; Geschick - zurück XI,375; Blicken - entzücken XI,383; Tücke - Blicke, strickt - hochbeglückt XI,392; Blicken - loszudrücken XI,403; Geschwister - düster XI,356.

b) Long $\bar{u}$ : long $\bar{i}$ (ie) rimes.

First period: Gefühl - Ziel I,27,179; zieren - führen I,46; Flügeln - spiegeln I,47; glühn - entziehn I,48; liegen - Vergnügen, ~~I,51~~; Gebiete - Güte I,51; süsz - Paradis I,107,180; Hügel - Riegel I,108; Hühlen - spielen I,129; Niebesiegten - lügten[1] I,131; ~~XXXXXX~~

1. An unusual preterite subjunctive form.

Gewühl - Lottospiel, ausstaffirt - führt I,181; Hügeln - Todesriegeln I,182; spielt - fühlt I,187; Fürstenspiegel - Flügel, Thier - dafür I,189; Geblüt - flieht I,190; glühn - fliehn I,192; rühren - desertieren I,194; genüget - besieget I,194; Ungestüm - Serafim I,216; zerfliesszen - grüszen I,220; Fantasie'n - blühn I,226; blühn - verliehn I,227; Zügen - wiegen I,228; Brüder - wieder I,231,232,233,232; Brüder - Glieder I,233,279,282; kniet - entglüht, betrügt - wiegt I,234; Gefühl - Wonnespiel I,242; drüben - lieben I,247; geglüht - verrieth I,249; riechen - Flüchen I,252; betrügen - liegen, blühn - fortzufliehn I.238; mir - für I,254; Gefühl - niederfiel I,261; dir - dafür I,264; vorüber-lieber I,267; betrüben - lieben I,271, 280; Hüte - Gebiete I,282; grüsen - Paradiesen I,287. The spelling grüsen for grüszen is surprising and can be accounted for in either of two ways. It is possible that the poet was aiming at rime perfection, which was partly accomplished by his peculiar orthography. It is however probable that he was not aware of any existing difference between the value of the single s and the ss or sz. This point is discussed later, where the evidence seems to establish the lack of distinction between s, ss and sz as a fact.

Körperweltgewüle - Ziele I,285; mir - dafür I,187.310; trübten - Geliebten I,288; begrüszt - überfliesszt I,290; liegen - pflügen, trüben - lieben I, 297; vier - dafür, Spiel - kühl I,306; Kühle - Spiele I,304; Riegel - Flügel I,281; Ungestüm - ihm I,346; sprühen - knieen I,355; kriechen -

Flüchen I,358; vorüber - lieber III,164; Vergnügen - schmiegen III,165; Vergnügen - wiegen, zuzufliegen - Vergnügen III,167; Lieben - üben III,168; Siege - Krüge III,173; regieret - heimgeführet, trübste - Liebste III,174; wieder - Fürstenbrüder IV,1; Spiegel - Hügel IV,3; Flügel-Spiegel IV,7; lieber - vorüber, trügen - liegen, liebet - übet IV,9; Federkiel - Gefühl, Thür - Flügelthier IV,17.

Second period: süsz - Paradies, spielen - fühlen IV,21; Engelgüte - Gebiete IV,24; wieder - Brüder, abgeblüht-flieht IV,27; Lügen - geschwiegen IV,29; anzuschlieszen - versüszen VI,2; vergnügen - liegen VI, 20; XI,18; regiertet - führtet VI,21; gebieten - hüten VI,22; gestiegen - vergnügen VI,23; Spiegel - Flügel VI,29.178; Gefühle - Spiele VI,31,271; XI,15; Gefühlen - spielen VI,31.273;XI,9; liebet - übet VI,264; Spiel - Gefühl VI,270; Trieben - üben VI,272; Sieges - Vergnügen VI,273; vergnüget - durchfliget, Gefühle - Harmoniespiele VI,277; verlieren - führen VI,351; XI,55; begrüszen - schlieszen VI,354; Sieger - Betrüger VI,363; Gliedern-Brüdern VI,366; Thüren - verlieren VI,369; hüten - bieten VI,370; erkühnet - verdienen VI,373; büszen - beschlieszen VI,375; glüht - flieht VI,377; XI,35; fügen - liegen VI,378; glühn - fliehn VI,380.405; ermüden - ent= schieden VI,382; Vergnügen - bestiegen VI,392; Brüder - Gefieder VI,394; regieren - führen VI,398; umspielen - fühlen VI,401; Siegen - trügen VI, 405; anzubieten - vergüten VI,411; Thiere - führe VI,416; Beflügelt -

spiegelt, Gefühl - Spiel VI,429; regiert - geführt XI,3; Ungestüm - ihm XI,15; Siege - Lüge XI,16; Gefühle - Ziele XI,35; Züge - Wiege XI,36; Gefühl - Ziel XI,57; Ziele - Mühle XI,66.

Third period: erschienen - grünen, Spiegel - Flügel XI,199; glüht - zieht XI,201; ziehn - glühn, begrüszen - überflieszen XI,203; flieht - verglüht XI,207; liegt - gefügt, führet-regieret XI, 213; Thüre - gratulire XI,214; befiehlt - hinwegspült XI,222; Gefühl - Spiel XI,225; drüben - lieben XI,238; verdient - erkühnt XI,243; hier - für XI,250; sieht - Gemüth XI,258; geschwiegen - Zügen XI,265; Gefühle - Spiele XI,267; Brüder - nieder XI,282; Mühe - Knie XI,287; Grün - ziehn, Hüter - Gebieter XI,288; geliehn - blühn XI,293; Gefühl - Ziel XI,304; zieret - spüret XI, 305; flieht - verblüht XI,308; Mitgefühl - Spiel XI,319; umschnürt - ziert, gedient - gegrünt XI,322; müde - Liede XI,326; zieh'n - entglüh'n XI,333; blühend - ziehend XI,337; Zügen - aufgestiegen XI,341; fliehend - blühend XI,342; versiegt - gefügt, Brüdern - Gliedern XI,351,352; Gemüth - geschieht XI,365; Müde - Pelide(Achilles) XI,368; glühen - ziehen XI,369; Gespielen-fühlen, getrübt - liebt XI,371; Spiele - Gewühle, glühn - fliehn XI,372; Gefühl - Spiel XI,374; Sieben - Üben XI,382; sieht - blüht XI,391; ziemen - rühmen XI,392; Ziel - Schmerzgefühl XI,395; süsz - Paradiesz XI,396; früh - nie XI,399; schürt - verliert XI,401; blühen - ziehen XI,402; grünen - ruinen XI,413; Gebiet - blüht XI,333; begrüszen - flieszen XI,332; ~~XEE~~ Wessieren - führen XI,417. A Wessier (english: vizier) is an high official

in a Mohammedon country.

c) The short ü : long ī rime occurs only four times in the second period: Geisterwürde - Begierde VI,265; Gedankenwürde - Begierde VI,270; Begierde - Würde VI,358; Würde - Flugbegierde XI,20; -and once near the close of the third period: Zierde - würde XI,316.

d) Long ū : short ĭ rimes.

First period: Morgenblüth - mit I,178; risz - süsz I,180; Narzissen - Küszen I,238; blühte - Mitte I,263; Löwengrimm - Ungestüm I,346; glühn - Königin I,28.

Second period: hin - Grün VI,30; gerissen - Küszen VI,359; fristen - verwüsten VI,401; blühn - dahin XI,17; Küssen - wissen XI,85.

Third period: süsze - wisse XI,215; kühn - hin XI,228; grün - hin XI,334; dahin - grün XI,339; eingebissen - Küszen XI,354; gerissen - Küszen XI,385.

Fischer designetes the exact value of long ü in the Swabian dialect as follows:

füren, schw. fiere, ie being equivalent to German ie in Dieb.

begrüssen, schw. begriesse.

Bad-kübel, schw. Badkibel.

betrügen, schw. eigentlich - ie, etc.

In the short vowels the quality is the same, as:

Büchse, schw. Biks.

Büffel, " Bifl.

Büttel, " Bidl.

Brüste, " Brischte. This last form is interesting also because of the value of st, which in this position is equivalent to scht. Also the preceding form Büttel, in which the tt is prodounced as d only. These peculiarities, however, do not affect the ü.

As we have seen above, the value of ü in the Swabian is equivalent to i. This then practically reduces all combinations in this chapter to i : i rimes, and there is no irregularity except the combination between the long and short vowels.

The following table will show at a glance the relative frequency of the ü : i rime:

| Rime: | ü:i | first period | second period | third period | total |
|---|---|---|---|---|---|
| Quantity: | ⏑ : ⏑ | 74 | 73 | 61 | 208 |
| | — : — | 80 | 57 | 56 | 193 |
| | ⏑ : — | - | 4 | 1 | 5 |
| | — : ⏑ | 6 | 5 | 6 | 17 |
| | | 160 | 139 | 124 | 423 |

As can be seen by the frequency of its occurrance, 423 times, the ü:i rime was quite a favorite with Schiller, as it was with other

Swabian poets.

From a comparison of the three periods in the above tabulation it is obvious that Schiller never considered the ä:i type a poor rime, though its frequency of occurrence constantly decreases in each succeeding period. Northern influence cannot be made responsible in this case for the decreasing frequency, since the Saxon and Thüringian dialects make no distinction between ä and i. The decrease is probably largely due to the poet's growing ability to distinguish between perfect and imperfect rime schemes.

The following quotation shows how commonly Schiller used this ä:i combination in his youth, for he wrote the poem containing these lines at the age of eighteen. However oblivious to its imperfections he may have been at that time, in later years it is impossible to find consecutive lines with so many occurrances of the ä:i rime:

"Ja ruft, mit jauchzendem Getümmel:
Er ists, Er ists, vom hohen Himmel
Zum Wonnetag uns zugeschickt:
Ihr sahet ihn ! welch seltnes Glüke !
Nen bleibt nicht jeder seiner Blike
Tief in die Seele eingedrükt!" I,50.

(Schwäbisches Magazin 1777, S.575 - 578)

## III. UMLAUT RIMING WITH UMLAUT.

After the discussions in the preceding chapter, on pure vowels in rime with umlauts, it becomes a comparatively easy matter to dispose of the umlaut combinations. For, by either single or double substitution, we get rimes similar to those found in chapter two, page 25 ff.

Let us consider, for example, the ä:ö rime.

In the Swabian dialect i, e, ö have practically the same phonetic value, meeting at e. Take then ö which is coupled in rime with e, as: Götter - Vetter, schön - gehn, Reh - höh, etc.(p.31). In each of these cases the ö is phonetically equivalent to e, and the words in question are pronounced Getter, schen, Reh.[1] Substituting this e for ö in the ä:ö rime, under present consideration, we get an ä:e rime, which has been discussed (Chap.II.p.28 ff), with the conclusion that it closely approaches phonetic perfection.

Vowel quantity may be ignored in the present chapter, for there is no discrepancy with regard to length in this class.

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1. Hildebrand (p.353) verifies this statement by calling attention to the fact that the Swabian pronounces höchste Schönheit with e as the root vowel in both words, likewise Goethes Götz as Gehdes Getz, etc.

1. ä in rime with ö.

a) Short ä : short ö rime:

The rime in the short vowels occurs seven times, as follows: Gehölze - Gewälze I,249; geschöpfet - abgezäpfet I,251; blättert - vergöttert I,359; Verächter - Töchter III,9; Höcken - Pöcken VI,29; Götter - Blätter XI,11; Götzen - Schätzen XI,410.

b) The long ä : long ö rime occurs thirteen times, as follows: Kaisenthräne - Jammertöne I,232; unterthänig-König I,240; Thränen - Silbertönen I,262; spähte - Morgenröthe I,232; nährt - gehört I,289; höhnen - Thränen I,309; König - unterthänig III,168; führt - hört VI,395; Träne - Getöne XI,46; Höhe - Nähe XI,197;278,407; unterthänig - König XI,23[illegible].

By the substitution of the phonetic values suggested above:

blättert - vergöttert becomes blättert - vergettert.

Träne - Getöne becomes Träne - Getene.

nährt - gehört becomes nährt - gehert, etc.

This process clearly makes the ä:ö rime identical with the type discussed in Chapter II,1, where the ä:e rime is considered pure when the quantity of the riming vowels co-incides.

The conclusion therefore follows, that the above ä:ö rime is to be regarded as pure in Swabian.

Its relative frequency of occurrance by periods is as follows:

first period eleven cases, second period five cases, and the third period four, indicating a gradual decrease.

2. ä in rime with ü.

We find this combination only twice in the short and once in the long vowels. Two cases are in the poet's "Jugendwerke", the other early in the second period. Long: Sternenbühne - Thräne I,237. Short: Münze - Kränze I,343; bändigen - sündigen IV,25.

According to Hildebrand (p.353) and Fischer the Swabian ü in accented syllables is equivalent to Modern German i, (see p.43 i).

Chapter II,3 contains i in rime with ü, in müde - Liede, Tücke - Blicke, Sitten - Hütten, etc. Since this ü is equivalent to i, we have the following values: mide, Ticke, Hitte. If we now substitute this i in the ä:ü rime, we have an ä:i rime, which coincides with the type in chapter II,2, where we have discussed the Swabian tendency of treating i+n as e nasal (Wene for Christophine, etc.).

It will now also be noticed that in each of these combinations (Sternenbühne - Thräne, Münze - Kränze, bändigen - sündigen) the i substituted for ü is followed by n, thereby becoming e nasalized. The rime therefore virtually becomes ä:e, which is phonetically pure in the Schriftsprache.

If we employ the above process of substitution,

Münze becomes Minze becomes Menze - Kränze.

Sternenbühne becomes -bihne becomes Sternenbehne - Thräne.

bändigen - sündigen becomes sindigen becomes sendigen.

Although in this manner the above rimes can be made to appear fairly acceptable in the Swabian dialect, they can not be justified from the point of view of modern pronunciation and must be rejected from the general point of view as very impure. Schiller must have realized this, for he uses the combination only twice in his "Jugendwerke", and once soon thereafter.

IV. DIPHTHONGS.

1. The ai:eu rime,(Freude - Waide I,4), occurs only twice. Once in the very first poem written to his parents by Schiller,when but nine years old, under the title "Gedicht zum Neujahr". The second time he uses it in the year preceding his death (1804) in verses occurring in"Wilhelm Tell", (neu - May XI,396).

Fischer gives the pronunciation of bedeuten as bedeiten, like ei in German Blei. In Beule the diphthong also has the value of ei. From these and similar words, it appears that the Swabian pronounces eu like i in English mine, German mein.

The Modern German knows no phonetic difference between ai and ei, as Waisen - weisen, May - dabei, etc. Then, bearing in mind Schiller's natural pronunciation of eu, Freude - Waide, neu - May, were perfect rimes for him, and it is surprising that he does not use them oftener.

2. In "Rousseau",1782, we find the ai:au rime, Kraise-Mause I,225.

Like the Modern German, the Swabian makes no distinction

between eu and äu. As for example:

Die Mäuse sind durch das Feuer aus den Häusern verscheucht worden.

The Swabian would say:

Die Weise sind durch das Feier aus den Heisern verscheicht worden.

3. ei in rime with eu.

First period: schweigen - bezeugen I,48; weint - Menschenfreund I,50; zerstreun - seyn I,129; vereint - Freund I,133; steigt - fleugt I,179; Jugendfreude - Rosenkleide I,180; freute - Geleite, Geist - fleuszt I,182; Schaarenweis - Prometheus I,186; geuszt - reiszt I,210; Schleyer - Feuer I,217,234,287; Seuchen - Reichen I,221; Basiliskenpfeile - Krokodilgeheule I,222; Meilen - heulen I,227; Feuer - Leyer I,248; Neune - kleine I,244; Donnerkeil - Geheul I,255; beteufeln - verzweifeln I,270; euch - Fliegenreich I,277; Reue - verzeihe, Freude - Eingeweide I,278; beugt - neigt I,291; Zweifel - Teufel I,292; Seuchen - schleichen I,299; überschneyt - heut, Schmeicheley - neu I,303; Freuden - beneiden, freu'n - mein I,304,306; Zeit -heut I,306; zwei - treu, euch - Königreich, vorbei - treu I,307; Schmeichlern - Heuchlern I,308; Freude - Leyde I, 311; beugen - steigen I,314; Donnerkeulen - eilen I,321; Freund - Feind I,346; ey - nagelneu I,349; feyren - Theuren I,352; freun - Pein III,165;

seyn - erfreun IV,8; getreu - vorbei IV,9.

Second period: geweiht - bereut IV,25; Freude - weide IV, 29; feyern - erneuern VI,2,10; sein - freun VI,8,278,351; Feuer - Leier VI,22; freuten - Zeiten VI,27; Beute - vermaledeyte VI,30; geweiht - gebeut VI, 267; Freuden - weiden VI,270;XI,55; gebeut - Ewigkeit VI,274; Reich - euch VI,275,276; Zeit - ausgestreut VI,275; erfreute - Seite VI,351; Geheule - Beile VI,457; schweigen - zeugen VI,358; Heulen - theilen, Heide - Freude VI,361; Beute - Streite VI,366; fleugt - zeigt, steiget - beuget VI,375; Dunkelheit - gebeut VI,375; Beyden - Freuden VI,379; Schleyer - Feuer VI, 380; steigen - beugen VI,382.384; geneigt - gezeugt VI,386; streun - seyn VI,394; beschleunigt - gereinigt VI,399; beugt - neigt VI,408; Beute - Streite VI,411; rein - freun VI,412; zerstreun - seyn VI,414; freun - Gebein VI,415; Freuden - Leiden VI,417; steigen - Zeugen VI,418; gebeut - Streit VI,419; scheut - Notwendigkeit XI,13; Freund - Feind XI,14; schei= den - Freuden XI,23,27; Streit - erneut XI,33; erfreut - geweiht XI,48; euch - Schattenreich XI,55; entzweye - Reue XI,58; schweigen - Zeugen XI,59; bleich - euch, Farbenfeuer - Schleier, Leuen-befreyen XI,60; Scheune-Seine XI,62.

Third period: Zeus - Reis XI,199; Steige - Zeuge XI,200; Zweigen - Zeugen XI,208; heut - Zeit XI,212; Feier - theuer XI,214; steil - Geheul XI,220; heulen - Weilen XI,222; Leu'n - hinein XI,228; befreyet - zerstreuet XI,231; Neide - Freude, verleyhn - streun XI,232; Beile - Keule XI,235;

Schweitz - Kreutz XI,238; euch - gleich XI,240; Reu - frei XI,245; leicht - feucht XI,247; gebeut - Lüsternheit XI,249; weich - euch XI,250; bereit - gebeut XI,251; verzeiht - gebeut XI,254; Zweigen - zeugen XI,261; Leu'n - befrein XI,275; Beute - Weite XI,276; Ewigkeit - erneut XI,277; keuchen - weichenXI,279; theilet - heulet XI,289; befreien - bereuen XI,284; gebeut - Zeit XI,285; Eile - Keule, gleich - euch XI,287; zweye - Treue XI, 288; beide - Freude XI,289; Zeus - Kreis XI,299,340; Scheu - frey XI,318; frey - neu XI,320; Schmeichelfreunde - Feinde XI,327; leiten - deuten XI, 355; freut - Herrlichkeit XI,357; schweigen - zeugen XI,363; Vergangenheit - streut XI,364; Zeiten - bedeuten XI,364,386; Zeus - Sternenkreis XI,365; freuten - Zeiten XI,366; gebeut - Ewigkeit XI,375; Blüthenzeit - erneut XI, 377; erfreun - Wein XI,388; Freuden - Leiden XI,390; freun - seyn XI,392; schweigen - zeugen XI,394; Weite - Beute, erreicht - kreucht XI,397; erzeugen - schweigen XV,418.

The ei:eu rime is quite popular with Schiller. He uses it 45 times in the first period, 54 times in the second and 54 times in the third period, showing that he considered it a good rime. This combination has really been explained under the first case in this chapter. We there tried to show that the phonetic value of eu is ei in the Swabian, and for that reason it rimes with ai. If eu is equivalent to ei, then the two terms in the ei:eu type become identical and hence rime perfectly. So Schiller

used it freely to the great satisfaction of the Swabian people. This fact however, makes it by no means a pure rime in the Schriftsprache.

4. ei in rime with äu.

First period; träumen - reimen I,132; stäuben - treiben I, 183; geträumt - gereimt, gesäugt - steigt I,221; Träume - Morgenkeime I, 226;IV,6; treibt - sträubt I,234; Beicht - däucht I,257; Geschäume - Keime I,297; Träumen - keimen III,166; Keimen - Bäumen IV,2: aufgehäuft - durchschweift IV,20.

Second period: gesträubt - treibt VI,266; durcheilen - Säulen VI,273; Einigkeit - dreut VI,274; aufgehäufet - zugereifet VI,276; Eile - Säule VI,361; gehäuft - schleift VI,375: weit - dräut VI,407: umzäunt - scheint VI,390; Keimen - Träumen XI,25.

Third period: Häuste - Geiste XI,234; Sträuche - Teiche XI, 235; dräun - Reihn XI,276; Läufen - greifen XI,277; weile - Säule XI,295: teilen - Säulen XI,297; bräunen - erscheinen XI,303; Feuersäule - Zeile XI, 311; Gebäude - Weide XI,316; gehäuft - gereift XI,317; Säulen - weilen XI, 356; Säulen - heilen XI,366; Lorbeerreisern - Häusern XI,466; Bräute - weihte XI,371; greifen - häufen XI,411.

Under cases one and two in this chapter we have seen how ai, eu, äu are placed in rime with each other. Also that there is no distinction in either Swabian or Modern German between ai and ei.

Consequently the ei:äu combination is analagous to the above types. In fact the entire chapter contains nothing, phonetically speaking, but the ai:ei rime, according to the Swabian pronunciation. But according to the High German value, all types may be said to be equivalent to the ai:eu type, which is ofcourse impure.

From the following table we see that the ei:eu type is far more frequent than any of the others, in fact four times as common as all other types combined, occurring 153 times while other forms are found 39 times.

The Modern German ai:eu rime, which is phonetically equivalent to Swabian ai:ei, occurs in the following types:

| | first period | second period | third period | total |
|---|---|---|---|---|
| ai:eu | 1 | - | 1 | 2 |
| ai:äu | 1 | - | - | 1 |
| ei:eu | 45 | 54 | 54 | 153 |
| ei:äu | 11 | 9 | 15 | 35 |
| total | 58 | 63 | 70 | 192 |

In comparing the totals of the three periods, we find that Schiller did not consider it necessary to discontinue the general rime - scheme of diphthongs treated in this chapter. It may seem striking that the ei:äu form should occur twice as often in the third as in the second period, but this is merely a phonetic variation of the general type of the diphthongs ei : eu.

## V. CONSONANTS.

Several consonants, which differ slightly in Modern German, are placed in rime by Schiller, regardless of their differences, i.e., the dentals d and t, the gutturals g and k, the sibilents s, ss, sz, are in each case made to rime with each other.

1. The general d:t rime clearly consists of two distinct types, d:t medial and d:t final.

a) Concerning the d and t in medial position, Kauffmann (p.187) says: "Die stimmlose lenis (d) entspricht mhd. d (aus p) und t (aus d) und wird gesprochen, inlautend: wīde = weide, gulde = gulden, fēdich = fertig, krōde = geraten, gelungen", etc.

From this statement and many examples that we might collect, we find even by the orthography, that the Swabian often uses d medial, where the Schriftsprache uses t. It must be for this reason that Schiller rimes voiceless t with voiced d, as follows:

First period: sprühte - müde I,191; rathen - laden I,195; gleichbalden - behalten I,203; Bote - Tode I,230; drunter - wunder I,246;

Lande - bekannte I,256; baden - braten I,270; herunter - Wunder I,272,280; Advokaten - Waden I,276; Labyrinthen - winden I,281; Gebiete - Liede, Verbannter - einander I,282; Kleider - heiter I,47; Planeten - reden I,296; baden - Saaten I,28; Rosenpfaden - Thaten I,47; ausgebadet - bratet I,130; Helden - Welten I,27; vergolden - rollten I,180; tändelt - bemäntelt I,341; Boden - Noten I,354; Kleinigkeiten - leiden III,167; Gallakleide - reite III,173; herunter - Wunder III,174; vergelten - melden IV,7; ermüdet - brütet IV,11; Freude - heute IV,14.

Second period: vorgeladen - entrathen IV,25; sollte - Golde VI,7; abgeschieden - anzubieten VI,263; Brautgewande - Unbekannte VI,275; Pfaden - errathen VI,381; zitterten - liebenden XI,9;

Third period: verödet - getötet XI,273; Öden - Sturmesnöthen XI,345; Norden - Engelspforten XI,384; bestreiten - erleiden XI,375; Boden - Todten XI,391.

This type is found 28 times in the first period, 6 times in the second, and 5 times in the third.

b) Concerning the d and t rimed in final position, Kauffmann (p.189) says: "Tenuis aspirata (th) erscheint auslautend für inlautende lenis und fortis". As for example: bōt = bote, jūget = jugend, ont = und, ōbet = abend, etc.

It is relevant to add here that also in Modern German the

voiced stops become voiceless in final position. Examples in d and t are: Kind, Land, und, Bad, Lied, Gold, Jagd, Pferd, all of which are pronounced as with final t.

We may therefore maintain that rimes of this type are phonetically pure, and are consequently employed quite freely by Schiller as well as by German poets in general.

First period: Neid - Lüsternheit I,211; ausgespannt - Land I,218; fort - Mord I,229; flieht - Lied I,234; verirrt - wird I,246; gerollt - Spiegelgold I,253; Tumult - Pult - Schuld I,254; Pferd - werth I,255; Schild - quillt I,264; Ebenbild - quillt I,267; Welt - Held I,272, 344;347; unerkannt - Band I,289; Bild - quillt I,291; Feld - Welt I,305; zieht - Unterschied I,309; 310; wallt - bald I,310; Gold - rollt I,347; quillt - Rosenbild I,227; eingespannt - Schwanenland I,344,347; flammenroth - Tod I,358; entquillt - mild I,237; bekannt - Land, angestellt - Held III,170; meint - Feind IV,4; Held - Unterwelt IV,14; bekannt - Band IV,20; gestillt - Ebenbild IV,20.

Second period: zieht - Glied VI,271; schwillt - Jowisbild VI,272; bekannt - stand VI,348; unbekannt - Band VI,369; quillt - mild VI, 378; Magd - zugesagt, tagt - jagt VI,390; Heerd - wiederkehrt VI,392; Strand - unbekannt VI,400; bedroht - Tod VI,407; Edelmuth - lud VI,414; Mort - Mord VI,415; durchbrannt - Hand VI,418; Tod - roth VI,419; entbrannt - Band XI,20; ausgespannt - Hand XI,22; ungestillt - Sonnenbild XI, 28,29,32;

seyd – Vergangenheit XI,56; vereint – Feind XI,57; alt – Wald XI,62,63; Seelenhirt – wird XI,62.

Third period: Noth – Tod XI,225; behend – rennt XI,227; schallt – Wald XI,231; unbekannt – Gewand XI,238; alsobald – Aufenthalt XI, 252; Ministrant – Hand XI,253; Gestalt – bald XI,272; wuthentbrannt – stand XI,280; Ort – Mord XI,287; schallt – Fichtenwald, gewandt – Hand XI, 297; gebrannt – Hand XI,305; Kind – beginnt, beginnt – pfeilgeschwind XI, 307; Gebiet – Lied XI,324; hexengold – zollt XI,327; Zufluchtsort – Mord XI,332; Gold – rollt, Göttermacht – Jagd XI,337; Hand – verwandt XI,350; bekannt – Menschenhand XI,358; Welt – Geld, schwillt – Sonnenbild XI,364; Feld – Welt XI,366; droht – Tod XI,370; Sakrament – behend XI,384; Pferd – begehrt XI,385.

The fact that this type is much more common with Schiller than the preceding one is apparent from the following summary:

| | first period | second period | third period | total |
|---|---|---|---|---|
| Type a (d:t medial) | 28 | 6 | 5 | 39 |
| " b (d:t final) | 31 | 24 | 27 | 82 |
| total | 59 | 30 | 32 | 121 |

As appears from a comparison of the numbers in the first column, Schiller originally exercised only slight preference between the d:t rimes, final and medial, in favor of the final. In the second period the choice

between the d:t final with 24 cases and the d:t medial with only 6 occurrences, becomes very striking. This predominance is even greater in the third period, as a comparison shows.

It is strikingly apparent from the second and third columns, that Schiller early recognized a vast difference as to phonetic value, between the d:t rimes, medial and final, accepting what is even today considered a good rime and rejecting almost wholly what is objectionable up to the present time. The influence of the Middle German acted here as a corrective.

2. g in rime with k.

nekt - hegt I,178; kek - weg I,352;III,172; Werken - Thaten=bergen I,179; rükt (rückt) - lügt I,191; weg - Spek I,212,212; Schöpfungs=werke - Zwerge I,221; schwankt - bangt I,255; weg - keck XI,212,221.

Kauffmann (p.202) points out that the Swabian pronounces final g as k, and in illustrating this fact he gives the following examples among others: frōk= frage, arek = arg, berk = berg, schlēk = schläge, etc.

Wehnert (Goethes Reim p.43) finds that Goethe knows of no such rime as g:k, "von deren gleicher Aussprache nur der Oberdeutsche weiss; wie wir denn solche Reime in Menge von Schiller her kennen". In speaking of the "Menge" of such rimes, he must have in mind Schiller's entire works, or else he is mistaken, for this rime occurs only eleven times in the poems.

The indications are that this combination seemed quite acceptable to Schiller in his youth, before northern influences affected him; but in the third period only one of the formerly used rimes is found, and that occurs only twice, while in the second period this rime is entirely wanting.

z. s in rime with ss or sz.

Modern critics on versification generally agree that the s:ss rime is impure, for the High German makes a clear distinction between voiceless ss (fassen) and voiced s (blasen). This combination was not generally accepted during the eighteenth century, although employed occasionally ~~and~~ by some poets. Bürger (Grisebach p.428) says: "Sehr unrein und widerwärtig sind das gelinde s auf das scharfe ss, wenn ein Vokal darauf folgt". The general attitude toward this consonant combination may be inferred from poets like Canitz, Gellert, Gleim, Haller and Hagedorn, who use no such rimes.

Now the question is: how did Schiller happen to use this s:ss rime, if it was not generally used or accepted at the time ?

A.W.Schlegel seems to think that such rimes betray the Swabian[1].

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1. Wenn jemand "Schosse" reimt auf "Rose";
   Auf "Menschen" "wünschen"; und in Prose
   Und Versen schillert: Freunde! wisst,
   Dasz seine Heimath Schwaben ist.

The Frankfurt dialect knows practically no difference between s and ss. Wülcker[1] says: "Tönendes s fehlt unserer Mundart". Firmenich[2] adds to this: "Das gelinde s ist der Frankfurter Mundart fremd. s. ss. sz sind daher überall gleich ausgesprochen".

I call particular attention to these authorities on the Frankfurt dialect, because Wehnert[3] maintains that there is no difference between the Frankfurt and the Swabian pronunciation of s. He says: "Wir erkennen an Goethes zahlreichen s:ss Reimen den Franken, der seine Aussprache der s-Laute mit dem Schwaben gemein hat".

Since the Frankfurt and the Swabian s are found to be identical, let us now ascertain whether any distinction whatsoever is made between s and ss. On this point Weber[4] is not atall clear, but leaves it to the judgment of the individual, whether s, ss are to be used interchangeably or not. Generally he makes no distinction.

Wehnert is positive that there is a slight difference. He says they are pronounced alike, but not so, "dass der Gebildete s und ss in seiner Aussprache ganz zusammenwürfe; das wäre zu viel gesagt. Ein Unterschied

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1. Paul und Braune, Beiträge zur Geschichte der deut. Sprache IV. 40.
2. Germaniens Völkerstimmen II, 62.
3. Goethes Reim p.18. Dissertation by Bruno Wehnert.
4. J.G.H.Webers Deutsche Sprachkunst, Frankfurt a/M.1759.

im Sprechen ist da, indem der im Grunde gleiche s-Laut etwa in "reissen" so zu sagen als fortis, in "reisen" als lenis gesprochen wird. Aber dieser Unterschied ist nur klein und lange nicht der, der er bei uns Norddeutschen ist, wo s als Hauptcharakteristikum den Stimmton hat".

Belling[1] says: "Schiller schreibt zum Theil s für sz, z.B. Rose - schlose (schlosz), Lose - Grose, Getöse - Gröse. Hierauf hat wohl der Dialekt eingewirkt. Weinhold nämlich bemerkt in seiner alemanischen Grammatik S.152: 'Sehr bemerkenswerth ist einfaches s für sz. Es beginnt im dreizehnten Jahrhundert und steht im Reime für echtes s. Nach Längen neigt sich übrigens die heutige Mundart zur Sibilierung der aspirierten Muta: verlōse, gstōse, müese'".

We find this rime 17 times in Schiller's "Jugendwerke", but only 7 times during the second period, and again 10 times in the third, as follows:

First period: entreissen - Eisen I,127; Frühlingsrosen - hingegossen I,28; angepaszt - graszt I,183. The spelling graszt for grast is obviously employed for the perfecting of the rime, but the exchange of sz for s indicates that Schiller saw no reason why this might not be done at will. Eisen - heiszen I,192; Loose - Stosze I,193; preiszt - Geist I,219. The spelling preiszt is quite surprising, creating an imperfection where there might have been a pure rime by merely following the common spelling. This adds evidence to the fact that Schiller recognized no difference between s

1. Die Metrik Schillers, S.87. Breslau. 1885.

and sz. Gieszen - gepriesen I,222; Schoose[1] - Morgenrose I,228; gesessen - gewesen I,250; Tartarus - Morgengrusz I,251,256; musz - Zerberus I,252; Fusz - Spiritus I,257; Lose - Grose I,259. This is evidently an attempt at a pure rime and seems to show better than any preceding case, the close approach of Swabian s and sz to each other. süsen - Küssen I,283; süsze - Küsse I,294; Grüse - Getüse I,359. This last rime again furnishes an excellent specimen of the close approach of Swabian s and sz to each other.

Second period: Büsen - entblüszen IV,28; Fiesen - fliesszen VI,5; heiszen - speisen VI,30; entreissen - Mördereisen VI,352,361,363; Erdengrüsze - Getüse XI,16.

Third period: los - Bosz XI,336,352; Loose - Schoose XI,282; Blüsze - Gekrüse XI,281; begrüszte - Küste XI,292; Zeitenschoosze - Loose XI,307; verschlosz - los XI,344; Kartenschlosz - losz XI,379; entblüszet - erlüset XI,384; groszen - Loosen XI,393.

When we examine closely the s:ss:sz rimes used by Schiller, bear in mind the general Swabian tendency of lengthening stressed vowels.

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1. Schoose (Schōsze). Different editions show different spellings. In 1803 Schoosse, 1805 Schoosze, 1814 Schosze. The single s and single o are in the minority, each occurring only once in these four variations.

~~[illegible]~~

~~[illegible]~~

and remember what Weinhold says: "Nach Längen neigt sich die heutige Mundart zur Sibilierung der aspirierten Muta", - then we are quite safe in asserting that all data seem to establish the fact, that Schiller used s, ss, sz interchangeably, and that he was quite unaware of any existing distinction between them. due to Swabian influences

## VI. DOUBLY IMPURE RIMES.

There is really no reason for entering into a discussion on the following rimes as a whole, though the most striking features will be dwelt upon later. The imperfections occurring have been discussed in previous chapters. We find nothing new here, except the fact that in each one of these rimes two or more irregularities occur, which fact makes a detailed classification impossible. Therefore they are grouped as doubly impure, i.e., defective in vowel as well as consonant combination. For example: Sorbde - Mette. We notice first the unnatural coupling of the umlaut vowel ö with e, then the long vowel with the short one, and finally the voiced consonant d with voiceless t.

In this manner we might analyze each rime and point out its irregularities; but as is apparent from this example, all these points of variance in quantity and quality come under the scope of previously discussed rimes.

What I wish to emphasize before giving the entire list in chronological order, refers to the d:t final rime, listed here.

If the d:t had been the only irregularityin these rimes, they would properly have found place in that group and would have been classed as acceptable. Or, if the d:t final in these cases had simply been passed over as good rime, then all of these combinations would have been placed in their respective groups with merely vowel imperfections. I call special attention to this, for, one who reads the d:t final as phonetically pure, might classify those rimes marked with an asterisk (*), as vowel impurities only, and would be perfectly justified in doing so; though I prefer to classify them as double impurities, suggested by the orthography.

First period: empfinden - könnten I,48; Riesen - küssen I, 107; zitterten - Liebenden I,129; Gefilde - brüllte I,151; Blüthen - hienieden I,179; Mutter - Bruder I,178; umgriff - entschlief I,190; Schlösser - Schoppengläser I.1213; Felsen - wälzen I,217; *Schwanenkleid - eingestreut I,227; *brennt - Flammenwind I,224; *Lied - mit I,187; Erden= riesen - müssen I,250; Gegiessel - Gesäusel I,237; Höllengöttin - hatten I, 248; Gefährte - werde I,250; Pyramiden - Zefyrtritten,*brennt - Kind I,259; Väter - Katheder, Sösze - Gelese I,261; Freuden - Zärtlichkeiten I,262; Sinnesfreuden - Herrlichkeiten I,264; *Lied - glüht I,304; *mahnt - erfand I,344; Paradies - gewisz I,347; Sorüde - Kette I,352; *Regiment - sind I, 354; Schuldigkeiten - Freuden III,185; Sottterin - Schülerin IV,10; vergessen - gewesen IV,14; *Tod - Gott IV,2.

Second period: *Lied - glüht VI,7; *erfüllt - Bild VI,20; *geweint - Freund VI,22; Hasen - lassen VI,28; hielten - Wilden VI,288; *Bild - erfüllt VI,272,274,288; *Geisterbild - gehüllt VI,359; trägt - reckt VI,394. Doubtless this rime shows us in the clearest possible manner the Swabian pronunciation of gt. The fact that it is rimed with ckt indicates that g and k are phonetic equivalents. For the ck is nothing more than a double k which merely shortens the preceding vowel, while the value of k itself remains unchanged. *geweint - Freund XI,4; *Freund - scheint XI,13.

Third period: *Freund - scheint XI,210,285; *verhüllt - Frauenbild XI,217; *Wild - erfüllt XI,235; *vereint - Götterfreund XI,240; *verhüllt - Götterbild XI,294,318; Artemis - Jägersoiesz XI,297; *gefällt - Held XI,322; *Gott - Tod XI,344; Wesen - Erdengrüszen XI,395; gezeugt - vergleicht XI,352. From this rime it appears that Schiller had no definite rule for the pronunciation of g, for in this combination it is evidently soft to rime with ch, while in the above (trägt - reckt) rime, the g is hard. It will be noticed that in both rimes the final consonant is t, following immediately the riming consonants.

In chapter V,2 we found that Schiller regularly rimed g with k during the first period, in the second period it disappeared, recurring in only one combination during the third period. Now the soft g in rime with ch is found only in the last period, which would indicate that the hard g in

rime with k is Swabian, but that the soft g in rime with ch was employed later due to northern influence. It is for this reason undoubtedly, that Schiller employs both, the g:k and the g:ch types.

If we combine the g:k rime in chapter V,2 with those of the same type found in chapter VI, the result is as follows:

The g:k rime is found 9 times in the first period, once in the second and twice in the third.

The g:ch type, probably due to norhtern influence, occurs only once in the third period.

## VII. FULL RIMES.(Reiche Reime).

These rimes are formed by the recurrance of the same word, as: Gefühl - Gefühl I,37; Gott - Gott I,278, etc. Since these rimes are formed by mere repetition of the same word, I give the word constituting each rime only once.

First period: Gesang, Harfe I,29; erscheinen I,46; Jungen, gereift I,107; Hügel I,108; Faden, klirren I,235; Liebe I,236,238,238,242, 242;Trazier I,241; enge I,267; Römersmann I,269; Mädchen I,272; schauen I,275; schelten I,280; Tir I,289,292; kleinen I,292; Schande I,301; nicht I,302;IV,25; schlug I,308; Kusz I,310; Sohn I,347; todt, Mann I, 357; nie III,168; Blick III,170; ab III,172;Seele IV,6; Armen IV,13; Lebens IV,20.

Second period: Herzen, fliegen IV,28; an VI,9; Heroen VI, 22;XI,4; sie VI,32; Stufe VI,267; Natur VI,278; Schöne VI,278; Strahlen VI,279; Schatten VI,385; gabst VI,429; macht - Obermacht IV,111; nicht XI,9; ein XI,11; Mann XI,21.

Third period: gesehn XI,188; Schwesterliebe - Liebe XI,258;

entfahren - befahren XI,250; zerrinnt - entrinnt XI,286; geboren - ungeboren, auf XI,301; Zeit XI,323.

The frequent use of the full rime indicates one of two things. Either the rime poverty of the language, or the poet's desire to add force to the rime.

The full rime occurs 61 times in Schiller's poems, which is after all quite frequent, when one bears in mind the fact, that it requires no poetic skill to form this rime, since it is simply the repetition of a word once used.

Now if Schiller employed this method of repetition because of the lack of proper rimes, we take for granted that he would have been glad to use a real rime in each one of these instances, but for want of a better term to express what he had in mind, he was compelled to make use of the full rime.

From a comparison of the figures representing the number of occurrances in each period (33,16,7), we see that Schiller very effectively overcame this difficulty in the course of his development.

If we ascribe the frequent occurrance of the full rime to Schiller's desire to add force to the rime, we may meet with the objection that the poet surely did not desire to write with less force in later life than in his youth, as a comparison between the representative figures would indicate. To such objection it is only fair to reply, that Schiller was quite

impetuous and uncontrollable in his youth, and in his lack of experience was easily lead to a frequent use of the full rime, in his desire to attach particular emphasis to some point or passage. But with his increasing development in succeeding years, he seemed to realize more fully his ideal of good rime, which he expressed in his letter to Körner on this subject. According to this ideal no rime should in itself seem striking, but rather unassuming; yet as if especially called into this particular connection. To put into practice this governing principle, was to check the frequent use of the full rime. With his increasing development and selfreliance Schiller must have felt that the full rime added only artificial force, which could well be dispensed with, for it was rather an indication of weakness than strength.

On this point not all poets or critics agree. For some persistently maintain, that the full rime adds force and dignity to the verse. Whether or not this is true, is not for me to determine. I merely wish to point out, if possible, what appears to me as Schiller's reason for using this rime. If it really does add force and dignity, I do not understand why Schiller should use it less frequently in each succeeding period. This fact alone leads me to believe, that the early frequency of this rime in Schiller's poems is due to both his youthful inexperience and rime poverty. Both of these difficulties were gradually but effectively overcome, so that the full rime occurs less than one fifth as often in the last period as in the first.

Whatever Schiller's motive may have been in employing this rime, its steady decrease from 35 cases in the first period to 16 in the second and even to 7 in the third period, is striking evidence of the poet's own attitude, and shows decided improvement in rime.

## VIII. THE WANING OF SWABIAN INFLUENCE.

We have seen in the preceding chapters that the frequent use of impure rimes is largely to be attributed to Swabian influences and somewhat to rime-poverty. Just to what extent the latter was a determining factor in the use of imperfect rimes, can perhaps not be ascertained with any degree of certainty.

In order to show more clearly the actual conditions and Schiller's endeavor to improve his rime, the table on the following page will be heloful. Let us consider each group of types, as there indicated, by itself.

| | Types | First period | Second period | Third period | Total |
|---|---|---|---|---|---|
| Pure vowels. | ă:ā | 16 | 21 | 17 | 54 |
| | ĕ:ē | 2 | 2 | 1 | 5 |
| | ĭ:ī | 12 | 6 | 6 | 24 |
| | ŏ:ō | 5 | 7 | 10 | 22 |
| | ŭ:ū | 3 | 4 | 6 | 13 |
| | e:i | 16 | 1 | 1 | 18 |
| | o:u | 14 | - | - | 14 |
| Umlaut & vowel. | ä:i | 15 | 1 | - | 16 |
| | ö:e | 37 | 33 | 30 | 100 |
| | ö:i | 5 | - | - | 5 |
| | ü:e | 6 | - | - | 6 |
| | ü:i | 160 | 139 | 124 | 423 |
| Umlauts | ä:ö | 11 | 4 | 5 | 20 |
| | ä:ü | 2 | 1 | - | 3 |
| Diphthongs. | ai:eu | 1 | - | 1 | 2 |
| | ai:äu | 1 | - | - | 1 |
| | ei:eu | 45 | 54 | 54 | 153 |
| | ei:äu | 12 | 9 | 15 | 36 |
| Consonants. | d:t Med | 28 | 6 | 5 | 39 |
| | d:t Min | 31 | 24 | 27 | 85 |
| | g:k | 9 | - | 2 | 11 |
| | s:ss:sz | 17 | 7 | 10 | 34 |
| | Doubly impure | 31 | 12 | 12 | 55 |
| | | 479 | 331 | 326 | 1136 |

Totals by periods.

| First period | Second period | Third period | Total |
|---|---|---|---|
| 68 | 41 | 41 | 150 |
| 225 | 173 | 154 | 550 |
| 15 | 5 | 5 | 25 |
| 59 | 63 | 70 | 192 |
| 35 | 37 | 44 | 156 |

1. The first group, consisting of pure vowel rimes, embraces the first seven combinations. These rimes occur 150 times. 68 of them are found in the first period, 41 in the second and 41 in the third. We see at once that there was a very decided improvement in the second period, (represented by the difference between the figures 68 and 41), whereas the third period shows as many imperfections as the second, which means in reality a slight improvement even in the third period, for it contains a larger total of rimes written than the second period.

It must be borne in mind throughout the entire discussion, that each group (indicated in the left hand column on page 75) represents only one general type of imperfections. The group under our present consideration consists only of rimes between pure guttural vowels, as a,o,u,e,i.

When we notice that the o:u rime occurs 17 times in the first period, but is dropped entirely from the remaining two; and also that the e:i rime disappears almost entirely after the first period (it occurs 16 times in the first, once in the second and once in the third), then we grant that Schiller must have recognized early, that rimes between entirely different pure vowels, as e,i,o,u, were not good.

The remaining five types in this group are not rimes between different vowels, but merely between long and short vowels of essentially the same quality.

The ĭ:ī combination decreases in frequency of occurrance from

12 in the first column to 6 in the second, where it remains in the third. This leads us to believe that Schiller early recognized it as an undesirable rime, and therefore checked its repetition in the second period to just one half the number in the first period. The fact that he did not continue to reject it at the same rate in the third period, by no means indicates a change in the poets attitude, for he would not now cling to a strongly Swabian characteristic which he rejected in the preceding period. He can give no other reason for its remaining constant in the second and third period than rime-poverty and Schiller's refusal to sacrifice the sense for the sake of rime.

The ĕ:ē rime is quite infrequent, occurring only twice in each of the first two periods and once in the last.

Three of the seven types show an increase after the first period. These are the open vowels a,o,u, which are more susceptible to the Swabian lengthening than e and i are; therefore they become even more frequent in the second and third periods (the fact that ă:ā drops from 21 in the second period to 17 in the third, is merely accidental and a comparison between the third and first period shows even then an increase); for Schiller was less able to detect that he himself was habitually lengthening short a,o,u; and he failed to notice any striking difference between his own pronunciation and that of others.

We see then that the more decidedly dialectic types: e:i

and ĭ:ī begin to decrease in frequency at the end of the first period, while the o:u form is discontinued entirely.

On the whole we are convinced of a growing improvement of rimes in the pure-vowel group. Though this may not be perfectly apparent from a comparison between 41 occurrances of impure rime in the second period and the same number in the third. Yet, when we remember that 2277 rimes were written in the third period, but only 2120 in the second, then the improvement is apparent even there, though it is greatest between the first and second periods. The actual percentage of impure rime on the entire number written in each period respectively is as follows: In the first period .03% of all rimes are impure. In the second period .021%, and in the third .019%. ( Fractions are not carried out in these calculations. Where the fraction is less than a half it is dropped, if more, it is counted as one.).

2. The second group, containing the unlaut and vowel types, shows a larger number of rimes than any of the other groups, a total of 550. 22% of these occur in the first, 17% in the second, and 154 in the third period.

The ö:i type occurs 5 times, but only in the first period. The ü:e type occurs 6 times, but also only in the first period. The ä:i combination is found 15 times in the first column and once in the second. These three types aggregate 27 cases in all. Their entire absence in the

third period with but one occurrence in the second, is sufficient evidence of Schiller's early effort to avoid these three combinations especially.

Of the remaining two types, the ö:e is quite popular with Schiller. Though there is no increase after the first period, the decrease is very slight, as appears from comparison ; the numbers are 37,33 and 30. This rime is a Swabian characteristic, but even in Middle Germany it would be less noticed than the ö:i, ö:i and ü:e types. In the every day language of even the middle class and fairly cultured people in Silesia and Saxony the ö and ü are pronounced unrounded. Since Schiller came chiefly under the influence of the Saxon and the closely allied Thüringian dialects, the corrective influence on these points can have been but slight.

The fact that the ö:e type decreaces so little from the first to the second period and that almost the same relation prevails between the second and third, indicates that Schiller never became sufficiently convinced of its impurity, to discontinue its use or even to use it much more sparingly. It is also possible that he may have been influenced to continue the use of less objectionable rimes, like this one, by the fact that five of his first rime-schemes have at this time already been abandoned, leaving him the less to chose from. To make up for this loss, he might naturally have used more frequently than he otherwise would have, those combinations which he considered permissible.

Rime poverty may also have played a very decisive part at this point.

The most popular rime with Schiller, of those under our consideration, is the ü:i type. It is found 160 times in the first period, decreases to 139 in the second and to 124 in the third, giving a total of 423. It is the most natural combination the Swabian can use, for to him ü is phonetically equivalent to i, and he always pronounces it so. The North German ü is practically unknown to the Swabian. Though Schiller evidently made some effort to restrict its use, he was apparently not aware of any striking incongruity in the ü:i combination. As in the case of the unrounding of ö, it must be borne in mind that in Middle Germany the ü is pronounced unrounded by the great mass of people.

If Schiller had overcome this anomaly, we could safely maintain that the last remnant of Swabian influence had disappeared.

3. The type in which both members of the rime are umlauts, occurs only 23 times in Schiller's poems. 13 times in the first, and 5 times in each of the succeeding periods. The ä:ü is quite insignificant, occurring only three times and disappearing entirely in the third period.

The ä:ö rime is found 11 times in the first period, but drops to 4 occurrances in the second and 5 in the third period, which indicates that Schiller soon discovered that it was strongly dialectic and therefore

objectionable. Its decrease in the second period to almost one third the number of occurrances in the first period speaks well for Schiller's improvement of the rime, while the five occurrances in the third period must be purely accidental.

4. In the diphthong group we have four different types. The ai:eu rime is found only once in the first and once in the third period, while the ai:äu combination occurs once only in the first. These two need therefore no particular consideration.

The ei:eu rime is quite popular with Schiller. In frequency of occurrance it stands next to the ä:i type. The fact that it is the leading one, of the only four types of impure rimes, to maintain a steady increase to the end, clearly indicates that Schiller finds nothing objectionable in this rime. To the Swabian its terms are phonetically identical. He always says: eich for euch, nei for neu, etc.

Of this type it may be said as of the ä:i type, that it is a deeply rooted Swabian characteristic, and Schiller never discovered any material difference between the phonetic value of ei and eu.

The same is true with regard to the ei:äu type, for in the High German it is phonetically equivalent to ei:eu, i.e. eu and äu are merely orthographic differences of phonetic equivalents. The rendering äu of the

respective diphthong is comparatively rare, found mostly in plurals of nouns or in derivative forms. That is the real reason why such combinations are quite infrequent in Schiller's rimes. The fact that there is a slight decrease of the ei:äu type from 12 to 9 in the second period is merely accidental, and is in reality still smaller when we remember that the total number of rimes in the second period is less by 185 than in the first period. The 15 occurrances in the third period at once prove the poet's tendency to increase the frequency of this rime.

It is safe to maintain that in the entire group of diphthongs, Schiller recognized only the ei:ei (North German ei:eu) rime, though he employed the commonly accepted orthography. The use of the general type in this group is the only one to increase steadily, in spite of the entire loss of two of the variations, from 59 in the first, to 68 in the second, and even 70 in the third period, because the influence of Saxon and Thüringian pronunciation was not strong enough to make Schiller aware of any unpardonable impurity.

5. In the consonant group, the d:t combination is by far the most common, occurring 121 times. But this consists of two different types: the d:t medial and d:t final.

The medial rime as we recall from page 60, was not considered

good by Schiller, for, though it is found 23 times in the first period, it recurs only 6 times in the second, and 5 times in the third, which seems to stamp Schiller's disapproval upon it.

But the d:t final, which may be considered a good rime in the North German also, since d like b and g becomes voiceless in final position, occurs much more frequently. Although it decreases from 31 cases in the first, to 24 in the second period, it slightly rises again to 27 in the third. This slight increase in the third period is however only apparent, for actual calculation proves constancy in the use of this rime for the second and third period.

Though the d:t rime of both types combined shows a decided decrease in the second period from 59 to 30, we see at a glance that a decrease of only 7 falls to the d:t final type, while the large decrease from 28 to 6 is found in the d:t medial type. This difference continues to increase in the third period, where the final occurs 27 times, but the medial only 5 times. From these facts it is especially apparent that Schiller is breaking away from Swabian influence and is adopting that which the general Schriftsprache accepts.

The g:k rime is Swabian, but not limited to that province alone. Whatever the determining influence may have been, Schiller prefers to reduce its frequency from 9 cases in the first period to 2 in the last. It is not found in the second period.

The s:ss:sz rime also becomes less frequent after the first period. This decrease is especially marked between the first and second period. The increase in the third period is in reality smaller than it appears in the table, for, by actual calculation we find that in the second period .0033% constitutes the percentage of impure rimes of this type, while .0044% represents that of the third period.

The s:ss:sz combination is found as often in the first period as in the other two combined. Though it is strongly dialectic, it is not limited to Swabia. From the decrease after the first period it seems apparent that Schiller's attention was called to the imperfection of such combinations. But since it was so perfectly natural for the Swabian, and, since Schiller seems not to have been able to distinguish clearly between the voiced and voiceless sibilant (which we may safely infer from his peculiar orthography in some of these rimes, undoubtedly corresponding to his natural pronunciation), he continues to use this rime-scheme throughout, with even a slight increase in the third period.

Concerning the nondistinction of voiced and voiceless s, Viëtor (p200) says the following: "Die Unterscheidung des stimmhaften von dem stimmlosen Laute ist in Mittel= und Süddeutschland unbekannt; für z und s steht stimmloses, aber vielfach schwaches s, das zwischen Stimmhaften

allerdings meist in z übergeht: reisen und reissen beide = raisen, raizen etc. Die Gegenüberstellung von stimmhaftem z und stimmlosem s nach norddeutscher Art ist von der mustergültigen Sprache der Bühne etc. anerkannt und dringt immer weiter vor, so entschieden auch noch von mittel- und süddeutscher Seite gelegentlich dagegen opponiert wird."

On the whole the different consonants in rime combinations occur as follows: In the first period 85 times, in the second 37 times, and in the third 44 times. The d:t medial type, as the most objectionable also to the North German, is the only one to decrease in frequency of occurrance in the third period. The fact that all other combinations (d:t final, g:k, and s:ss:sz) do not decrease in the last period, seems evidence that Schiller was not sufficiently convinced of their imperfection to check their frequent occurrence. Or it may have been absolute lack of better terms to express his ideas. At any rate, whatever may have been the cause for using these combinations, we can not raise serious objection to any of them except the s:ss:sz type as strongly Swabian. Nor the d:t final type, as we have seen, is quite acceptable to the Schriftsprache, while the g:k type is considered phonetically pure in many communities of the North.

6. The fact that the doubly impure rimes occur less than one half as often in the second period as in the first, and even decrease in the third period (though the table shows constancy), is a fair indication that

they came to Schiller's notice as well as other imperfections. It is but natural that they should, for the same irregularities that he discovered in other rimes, he found accentuated here. It is therefore a decided step toward advancement, when he reduces the frequency of this rime from 31 to 12 cases.

Some points of interest can be set fort best in tabulated form as follows:

a) Acomparison between the first and second period.

There are 23 types of impure rimes and all are represented in the first period.

6 types are discontinued in the second period.

12 types decrease in frequency in the second period.

1 type remains constant, which actually represents a small pro rata increase.

4 types increase in frequency in the second period.

The increase is distributed as follows:

The pure-vowel types (ă:ā, ŏ:ō, ŭ:ū) - - - 8 cases.

Diphthong type, strongly Swabian,(ei:eu)- - 9 cases.

The use of impure rime in general is decreased in the second period by a total of 148 occurrances.

None of the above figures take into account the fact that nearly 200 more rimes were written in the first period than in the second.

They merely indicate the number of impure rimes written during the time known as the first and second period. When this fact is taken into account, then all types which increase in the second period represent a relatively larger increase than here indicated. Where the numbers are constant, a relative increase is also to be understood. Where there is a decrease, it may not be a decrease in reality, unless it is large enough; for all cases of decrease in the second period are relatively smaller than the table shows.

In this connection it may be sufficient to say, that no decrease in the comparison between the first two periods is small enough to reverse it into an increase. Even the figures in the ö:e rime - 37, 33 and 30, signify a real decrease, of impure rimes. In the first period 016 % xxz represents the ö:e rime, and in the second period 0155%.

b) A comparison between the second and third period shows the following facts:

4 types do not occur in either of these periods.

2 additional types are discontinued in the third period.

5 types decrease in the third period.

3 types remain constant.

6 types increase in the third period, while

2 types are re-introduced, as follows:

ai:eu, merely an orthographic variation of the general

Swabian ei=eu type - - - - - 1 case.

g:k, which is not at all limited to Swabia, and is quite acceptable - - - - - - - - - - 2 cases.

The 6 types showing increase are distributed as follows:

Pure vowels (ŏ:ō, ŭ:ū) - - - 5 cases.

Umlauts (ä:ö) - - - - - - - - 1 case.

Diphthongs (ei:äu) - - - - - 6 cases.

Consonants (d:t final; s,ss,sz) - - - 6 cases.

From the figures in our table it appears that the use of impure rime in general decreases but slightly in the third period. We must however bear in mind that the second period represents 2120 rimes, while the third shows a total of 2277. Where a smaller number of impure rimes is found in the third period than in the second, improvement is apparent, since the number of rimes in the third period is in itself larger.

c) Since the first and third periods represent the two extremes of the poets life - youthful immaturity on the one hand and a close approach to perfected accomplishment on the other, a comparison between these two periods shows the greatest improvement in regard to purity of rime.

23 types of impure rime are represented in the first period.

6 types are discontinued in the third period.

11 types decrease in frequency in the third period.

1 type remains constant in both.

5 types increase in the final period, as follows:

ă:ā, ŏ:ō, ŭ:ū - - - - - - - 9 cases.

ei:eu, ei:äu - - - - - - -12 cases.

These cases of increase are not merely apparent but real, and even slightly greater than appears here, for Schiller wrote 28 rimes more in the first period than in the last.

The total number of impure rimes decreases by 153 in the third period as compared with the first.

It is now perfectly obvious that the few cases of increase in impure rime during the last period are found, first, in the combinations: ă:ā, ŏ:ō and ŭ:ū, concerning which we have previously established the fact (p.77) that it was almost impossible for the Swabian to detect his own habitual lengthening of short open vowels under stress; and finally, in the general ei:eu type of the diphthong group, which is indeed the most natural combination the Swabian can use.

The following facts may be considered direct evidence for Schiller's improvement of rime:

8 types of impure rime disappear entirely in the third period.

11 types decrease; aggregating a total diminution of 153 cases, arising from a comparison between the first and third period.

Summary:

Schiller apparently made the greatest improvement in the use of rime during the second period.

During the third period as compared with the second, the general rime quality improves but slightly, showing small variations in all the types but four.

We are impressed with the sudden improvement in the second period marked by a decrease of 148 impure rimes, as compared with the first; while the third period shows but slight improvement with a decrease of only five rime imperfections. This is doubtless due to the fact that Schiller wrote nearly all of the poems of the first period before coming in direct contact eith the corrective influence of the North. But as soon as this influence asserted itself the number of imperfections at once became decidedly smaller. It is but natural that the improvement did not continue at the same rate at which it had begun, for the corrective influence of the language of Middle Germany was ofcourse strongest in the beginning and Schiller presumably also felt the rime-poverty of the language as other German poets have done. Besides this there were many imperfections with which Schiller never became sufficiently impressed to discontinue their use, and several of them even seemed so perfect that he used them with increasing frequency.

## IX. SCHILLER'S REVISION OF EARLIER POEMS.

A comparison of some of the earlier poems with later revisions of the same, does not add materially to the facts already established concerning the poet's development in the use of the rime, as will appear from a minute study of all the revisions furnished us by Goedeke.

### 1. Die Götter Griechenlandes.

Both the original as well as the revised version fall within the second period, the former appeared in 1788, the latter in 1798. The first five stanzas show no change whatever, carrying with them all the original rime imperfections, drücken - blicken in the second, geweint - Freund in the fourth, and the full rime Herzen in the fifth stanza. Stanzas 6,7,8,9 and 11 are omitted from the revision, with two cases of the ie:ü type and one of the eu:ei. An entirely new stanza appears in the revision as the sixth, with the impure rime Gott - Gebot. The fact that Schiller uses the ŏ:ō rime twice as often in the third period as in the first, and also introduces it into the revised forms of his poems, clearly signifies that he never

became conscious of any anomaly in the natural Swabian tendency to lengthen a vowel under stress. The eighth from the end as well as the three closing stanzas are omitted from the revision with one impurity in eu:ei, but a new closing stanza is added, introducing the familiar Swabian ö:e rime in Höhen - unterge-ben. Though there are some changes in the order of stanzas, and, though the original fourteenth and fifteenth stanzas are combined in one by dropping out the second half of fourteen and the first half of fifteen, no further changes in rime are thereby effected.

Now it is entirely out of question to suppose that these ten stanzas of eight lines each were omitted, and two new stanzas written for the sake of improving the rime. The question of rime had absolutely nothing to do with it. xxx The omitted stanzas add little, if anything, to the general purport of the poem and are rather vaguely worded. The force as well as the general tone of the poem are much improved by the revision, and this must have been the poet's prime, if not sole reason for the changes.

2. Hektor's Abschied.

Schiller's first version of this poem appeared in 1780, bearing the title: "Der Abschied Andromachas und Hektors", while the revision is dated 179?.

Schiller makes a change in the very first rime, apparently, but not probably, to avoid the s:ss combination. Though the ä:e form occurs in

the revision, we must bear in mind that that is phonetically pure.

1780:

Willst dich, Hektor, ewig mir entreissen,

Wo des Aeaciden mordend Eisen - - - -

1793:

Will sich Hektor ewig von mir wenden,

Wo Achill mit den unnahbar'n Händen - -

It does not seem as though the change were made for the sake of improving the rime. The sense remains the same in both cases, though the wording in the latter seems somewhat more natural and expressive.

In the second stanza the wording is slightly varied, but results in no change in rimes, except in the very first one, where the perfect rime Todeslanze - Kriegestanze in the first edition, is replaced later by the practically perfect rime Thränen - Sehnen.

In the revision the riming of secondary with primary stress is introduced in the combination Pérgamùs - Flúsz.

1780:

Theures Weib, geh, hol die Todeslanze,

Lasz mich fort zum wilden Kriegestanze,

Meine Schultern tragen Ilium;

Ueber Astyanax unsre Götter,

Hektor fällt, ein Vater=Lands Erretter,

Und wir sehn uns wieder in Elysium.

1793:

Theures Weib gebiete deinen Thränen,

Nach der Heldschlacht ist mein feurig Sehnen,

Diese Arme schützen Pergamus.

Kämpfend für den heil'gen Heerd der Götter

Fall ich, und des Vaterlandes Retter

Steig' ich nieder zu dem styg'schen Flusz.

Aside from the change in the first two lines, there is also a change in the riming words of the third and sixth lines, though the rimes are good in both cases. In the two stanzas just quoted there is certainly no indication of attempted rime improvement, for the rime is perfect in 1780 (excepting Götter - Erretter, which also remains in the revision), but not so absolutely perfect in 1793, though Thränen - Sehnen approaches phonetic perfection.

It does seem that the changes were made for a better wording merely, for the sense remains practically the same. It seems barbarous and brutal for Hektor to say to a woman: geh, hol die Todeslanze. Especially do the closing words of the second line, zum wilden Kriegestanze, indicate his barbarous madness with pleasant anticipation of war and bloodshed. This is much more brutal, than for him to say in a mild and sympathetic tone:

Theures Weib gebiete deinen Thränen,

Nach der Feldschlacht ist mein feurig Sehnen - - -

There can be, moreover, nothing more indicative of Schiller's youthful and unrestrainable enthusiasm, than ~~these~~ just such passages as this original from 1780. And again nothing could be more truly representative of his gentle and subdued spirit thirteen years later, than the revised version of these same thoughts in kind and loving words. Even the last line of the revised stanza removes the bluntness of the original.

2. The poem Amalia, also from the year 1780, consisted originally of five stanzas, but for some reason, perhaps because it gives expression to such burning passion, Schiller omitted the second one in his revision of 1792. For a better understanding, I quote it in this connection:

"Sein Umarmen - wütendes Entzücken ! -

Mächtig feurig klopfte Herz an Herz,

Mund und Ohr gefesselt - Nacht vor unsern Blicken -

Und der Geist gewirbelt himmelwärts."

Since there is no further change in the revision, the same two imperfections are found in both editions. The ü:ie combination is of course of frequent occurrance, but a rare peculiarity appears in the form: zitterten - liebenden, for it is not only a rime between medial d and t, but also

shows a discrepancy between other consonants. Since the accent is on the root syllable we must really regard it as an instance of the trisyllabic-rime. We have then in the first syllable disagreement of vowel quantity and consonants, in the second syllable disagreement of consonants and in the third the combination of medial d and t. The combination can not be said to be a very happy one, although it does not offend the ear, because of the very length of the words, as much as some of the masculine and feminine impure rimes.

4. Einer jungen Freundin ins Stammbuch was written in 1788. The revision took place in 1795. A comparison shows that four lines were omitted in the second version, but one new line inserted, while one change took place in the rime. The unchanged imperfections consist in two cases of the long ä:i type, and in one case of the short ä:i type.

The following quotations will be sufficient evidence that the changes were made for an improvement in style and not in rime.

1788, lines 5 to 9:

"So ist sie doch nicht! - Die Eroberungen,
die jeder deiner Blicke siegreich zählt,
die deine sanfte Seele dir erzwungen,
die Statuen, die - Dein Gefühl beseelt,
die Herzen, die dein eignes dir errungen - - "

It is exceedingly interesting to notice how well the original passage is reproduced in only two lines:

"So ist sie nicht. Die stillen Huldigungen,
Die deines Herzens Adel dir errungen - - "

Again taking up the original at line fourteen, we have:

"Dem holden Zauber nie entweyhter Jugend,
der Engelgüte mächtgem talisman,
Der Majestät der Unschuld und der Tugend,
den will ich sehn - der Diesem trotzen kann !"

These verses have been very happily revised in the following manner:

"Dem holden Zauber nie entweyhter Jugend,
Dem Talisman der Unschuld und der Tugend,
Den will ich sehn, der diesem trotzen kann."

The rime in this last line is not incomplete, as might appear here, for it combines with an in the line just preceding the quotation.

Immediately following the above quotation from the original, we find the lines:

"Froh taumelst Du im süszen Ueberzählen
der Glücklichen, die Du gemacht, der Seelen
die Du gewonnenhast, dahin."

Now as a matter of fact, the rime suggested by the word dahin

is left incomplete. for there is no other word with which it can be made to rime. Of the 89 lines in the original poem this is the odd one, without a mate in rime.

As we have seen above, four lines have been omitted from the revision, again leaving an uneven number, and thereby necessitating some kind of an irregularity in rime. Obviously, to avoid this irregularity, Schiller inserts a new line, mainly to complete the rime; but he thereby also suggests a new thought, for "Blumen"are the gifts of kind fate, while the "Glücklichen" are because of her charm and kindness. The revision reads as follows:

"Froh taumelst du im süszen Ueberzählen
Der Blumen,die um deine Pfade blühn,
Der Glücklichen, die du gemacht, der Seelen,
Die du gewonnen hast , dahin."

In this connection we can not speak of rime improvement, but merely of rime completion, for in completing the rime, Schiller employs the long ü : short i combination.

5. Die Ideale is dated 1795 and 1800.

In the first stanza Schiller makes no change, using the rime scheiden - Freuden in both. The second half of the second stanza and the first half of the third, as well as the seventh stanza entirely, are omitted, thereby eliminating two impurities. The remaining stanzas are somewhat

changed in order as well as wording, but neither the original nor the revised version employ anything but good rime throughout.

The most striking change appears in the fourth stanza of the original, which occurs in the revision as part of the third.

1795:

"So schlangen meiner Liebe Knoten
Sich um die Säule der Natur,
Bis durch das starre Herz der Todten
Der Strahl des Lebens zuckend fuhr.

1800:

So schlang ich mich mit Liebesarmen
Um die Natur, mit Jugendlust,
Bis sie zu athmen, zu erwarmen
Begann an meiner Lichterbrust."

The rime obviously had nothing to do with the change, since it is pure in both versions. The desire for a more lucid style must have been the controling reason for the change.

6. Die Theilung der Erde was written in 1795 and revised in 1799. The first two stanzas remain unchanged, carrying with them the rimes: Höhen - Lehen, einzurichten - Früchten, Alt - Wald. In the revision of the

third stanza two impure rimes (ei:eu and d:t final) are avoided, but a short a : long a rime (fassen - Straszen) is introduced.

1795:

"Der Kaufmann füllte hurtig sein Gewölb, die Scheune
Der Hermier, das Fasz der Seelenhirt,
Der König sagte: Jeglichem das Seine:
Und mein ist - was geärntet wird !

1799:

Der Kaufmann nimmt, was seine Speicher fassen,
Der Abt wählt sich den edeln Birnewein,
Der König sperrt die Brücken und die Straszen,
Und sprach, der Zehente ist mein."

It does not seem at all probable that Schiller undertook the revision of this stanza with a view to rime improvement. The fact is that there is no improvement worth mentioning, for the final d:t in Seelenhirt - wird is surely just as pure to the Swabian, as it is to the North German, who accepts it as phonetically pure. Besides, we recall from page 75 that Schiller used the d:t final rime with greater frequency in the third than in the second period. This indicates that he always considered it a good rime. Since the revision of this poem took place about the middle of the last period, there can have been no thought on the poet's part of avoiding this combination,

and its nonoccurrence in the revision is purely accidental.

As to the dropping of the ei:eu rime in Scheune - Seine and the using of the short a:long a combination in the revised version, I am equally convinced that it was not intentional but accidental; for both forms are strictly Swabian characteristics, which make them equivalent to Scheine - Seine and fässen - Strāszen. Now there could be no advantage whatsoever in dropping the one in order to use the other. The change was made, as I believe, merely for a better and clearer wording without any regard for rime improvement.

There are no further imperfections in either the original or the revised version of this poem.

This completes Schiller's list of revised rimed poems, as furnished by Goedeke. The study of these revisions adds little if any to our previous conclusions on rime improvement, aside from reassuring us that the most satisfactory and definite evidence of the extent of Schiller's rime improvement is to be found in the general comparison between the poems of the first and last period, as given on page 88 f.

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